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# Brilliant Crystal Jewelry 2

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PROJECTS**  
for all skill  
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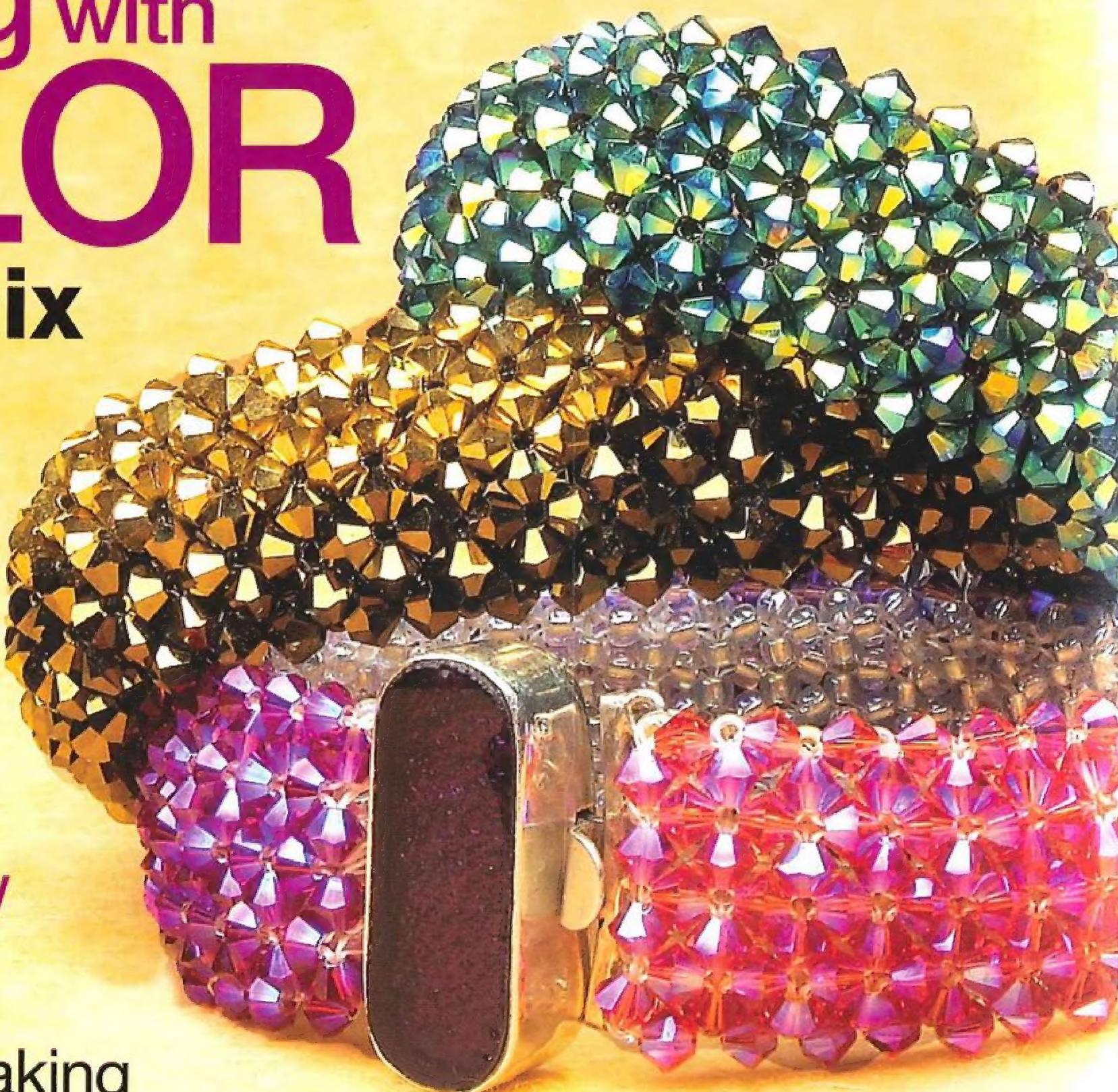
## Beading with **COLOR**

### How to mix and match colors and materials in

- bracelets
- earrings
- necklaces
- rings

### Easy-to-follow instructions

### Basic jewelry-making techniques



Dress up your wrist in Cathy Lampole's  
sparkling double-layer cuff, p. 14

### **BONUS**

- **EXCLUSIVE:** Three absolutely amazing Bead Dreams award-winning projects!
- Advice from the author of *Jewels and Color*

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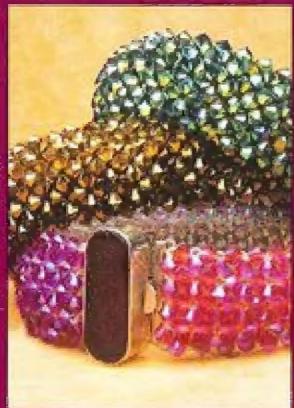


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WHAT BETTER DESIGN ELEMENT THAN CRYSTALS TO play the muse for the dance of color and light that is so evocative in beaded jewelry! The possibilities for design are plentiful, and the results are illuminating. At *Bead & Button* magazine, we've enjoyed 15 years of sharing striking jewelry designs featuring crystals and other materials. Because our 2006 special issue of crystal designs was so popular, we have revived the concept with this all-new sequel, *Brilliant Crystal Jewelry 2*.

This issue includes 20 original step-by-step jewelry designs in styles that you'll love to make and wear. And, as a special bonus, we've included lots of tips about designing with color. CRYSTALLIZED™ - Swarovski Elements has even provided an exclusive gift: a color wheel to help you create your own colorways using CRYSTALLIZED™ beads, pearls, buttons, and rivolis.

We know that color is the object of our attention, but it also makes us the object of *its* attention, as we react consciously and unconsciously to it. "The psychological association of a color is often more meaningful than the visual experience," according to the Pantone Color Think Tank ([pantone.com](http://pantone.com)). Perhaps as a result of the way that color plays on our psyches, we are often inspired to create designs through narrative, as Victoria Finlay tells us in "Tell a tale with color," p. 56.

**Scientists have found that actual psychological changes take place in human beings when they are exposed to certain colors. Colors can stimulate, excite, depress, tranquilize, increase appetite, and create a feeling of warmth or coolness.**

*- Pantone Color Think Tank*

bracelet, p. 24, looks beautifully distinctive in either gold or silver. And in "Looking through lattice," p. 59, Chris Prussing gives us a fun excuse for experimenting with multiple color combinations in beaded beads.

Whether you find a favorite design to make, and make again and again in different colors, or you complete a dozen different projects in this issue, you will enjoy the rewards of new skills, advanced knowledge — and more jewelry! So put on your color cap, take your new color wheel for a spin, relax, and bead, bead, bead.

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# What's new on the Web

## HOW TO

### Free projects

Download free step-by-step instructions at [BeadAndButton.com/freeprojects](http://BeadAndButton.com/freeprojects).

- "Crystal ribbon" designed by Nancy Zellers
- "River of light" designed by Karen Joelson
- "Royal ring" designed by Elizabeth Pullan



### Videos

Watch these videos at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).

- The editors discuss color theory as it applies to designing jewelry
- Bezel basics for a rivoli or stone, as seen in "Jewel-box bracelet" (p. 9), "Courtly crystals" (p. 16), "Ripple effect" (p. 24), and "Roundabout" (p. 50)
- Herringbone stitch techniques used in "Confetti bracelet" (p. 20)
- A demonstration of right-angle weave, used in "Lavish layers" (p. 14), "X's and O's" (p. 22), "Over my head" (p. 33), and "Ocean wave" (p. 53)



Look for the www icon throughout the magazine to find more online extras available only at [BeadAndButton.com](http://BeadAndButton.com).



### Online projects

Download instructions for more projects at [BeadAndButton.com/saleprojects](http://BeadAndButton.com/saleprojects).

- Alice Korach's "Fabulous findings," as seen on p. 56
- More crossweave technique jewelry designed by Chris Prussing (see her project on p. 59)



### PLUS

- The printable Resource guide contains a shopping list for sources, color names, and materials at [BeadAndButton.com/resources](http://BeadAndButton.com/resources).
- Diagrams show you how to make bezels for stones in a variety of shapes at [BeadAndButton.com/basics](http://BeadAndButton.com/basics).
- View all projects available online at [BeadAndButton.com/projects](http://BeadAndButton.com/projects).

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# Get crystal clear about crystals

by Julia Gerlach

The term "crystal" brings to mind many things — natural rock formations, fancy glassware, whimsical figurines, new age ideas, and, for beaders, some of the most beautiful beads available in the marketplace. As such, it's no wonder that there is some confusion regarding crystal beads.

What exactly are they? What are they made of?

**O**ne common misconception about crystal beads is that they are cut from mineral crystals that are mined from the earth, but that's not true. In rock formations, the term "crystal" refers to the specific crystalline structure found in quartz crystal and some other minerals.

Crystal beads are manufactured using the same materials that make ordinary glass, that is, sand (silica), soda ash (sodium carbonate), and limestone (calcium carbonate) transformed by heat and water. The magic ingredient that gives crystal extra clarity, weight, and sparkle is lead oxide. Most products called crystal (including glassware, figurines, and crystal beads) contain 10–35 percent lead oxide.

Several different terms are used for crystals in their myriad forms. For example, crystal stones are sometimes referred to as rhinestones, Strass, pastes, or diamantes. The different stone shapes have their own names, like rivoli

(a round stone that is pointed on both the front and the back), chaton (a round stone that has a flat back and a faceted front that has been cut so it does not have a point), and dentelle (a round stone with a pointed back and a faceted front that has been cut so it does not have a point). These names are often used interchangeably, which can be misleading. Furthermore, some crystal stones are measured in millimeters, while others are measured by stone size (ss), which is a term that was borrowed from the traditional jewelry industry.

Another product that sometimes causes confusion is the crystal pearl. A crystal pearl has a crystal core covered with a pearlescent coating.

Why cover a crystal in a coating? One benefit of crystal pearls is that they are uniform in shape, size, and color. Second, the hole of a crystal pearl is larger than that of a normal freshwater pearl. Third, they are a huge improvement over other faux pearls, like plastic, in that their weight and luster are similar to natural pearls.

Several months ago, I had the good fortune to visit Wattens, Austria, home of Swarovski, the largest manufacturer of crystal beads. Between learning about the company's products, shopping at the

new CRYSTALLIZED™ Lounge, and enjoying Swarovski's fabulous hospitality, the group I was travelling with got an update from Bernadette Larcher, head of international PR for Swarovski, who explained that the company has recently rebranded its products. Now, as you shop online or hit the bead stores, it'll be easy to spot genuine Swarovski products, which will carry the name CRYSTALLIZED™ - *Swarovski Elements*. Some previously labeled and vintage Swarovski products may not yet carry the new brand, so it may help to know that the company has a model number for each style of bead or component it makes. If you like a particular bead or crystal stone style, it will help to find out the model number so you can get the specific item you need. Swarovski also has a color code to designate each of its colors, as you can see on the enclosed color wheel. A visit to [crystallized.com](http://crystallized.com) will help you become familiar with the product and color numbers.

Now that you're armed with more knowledge about crystal beads, dig into this special issue, and find some projects to make! You're sure to be hooked on crystals in no time, if you're not already. •



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PEYOTE STITCH / BRICK STITCH / FRINGE

# Jewel-box bracelet

Inspired by the bold jeweled cuffs of the 1940s, this colorful band looks at home on the runway or around your wrist

designed by **Cathy Lampole**



The gold bracelet features new and vintage rivolis in a range of jewel tones, while the blue bracelet uses a subtle analogous color scheme.



### BEZELING RIVOLIS: HOW MANY CYLINDERS DO I PICK UP?

It can be challenging to guess how many cylinders fit in the initial bezel ring, which makes up the first two rounds of peyote. The initial ring should always have an even number of beads, and fit around the widest part of your rivoli or stone. Here are the initial rings that we used for bezeling our rivolis and stones.

Size of rivoli/ stone	Number of cylinders
12 mm	30
12 x 18 mm	40
14 mm	36
16 mm	40
18 mm	46
22 x 30 mm	64
27 mm	68



Cathy Lampole of Ontario, Canada, enjoys the fine detail that can be achieved with bead weaving. Besides designing jewelry, Cathy owns her bead shop, That Bead Lady. Contact her at [cathy@thatbeadlady.com](mailto:cathy@thatbeadlady.com).

Search your collection of "jewels" to find the perfect pieces for this bracelet. Whether you go colorful or monochromatic, it's easy to find the perfect crystals to make your bracelet a standout.

### stepbystep

Before you start assembling the bracelet, you may want to gather your rivolis and stones and lay them on a sheet of paper. Arrange them into a pattern you like, placing a large stone at each end to connect to the closure, and trace around them to make a template. Keep in mind that once you bezel the rivolis and stones and start to connect them, you may have to adjust your plans.

#### Bezels

[1] Add a new thread (Basics) to the outer edge of a large stone bezel at one end of the bracelet, exiting a cylinder in the initial round about five cylinders from the center of the edge. Working in peyote stitch, work five stitches across the edge of the bezel (photo b).

[2] Turn, and work in flat even-count peyote stitch (Basics) for 26 rows. To decrease the tab to a point, turn, and sew through the adjacent edge cylinder and the next cylinder in the row above (figure 1, a-b). Turn, and sew through the cylinder below, the bottom two edge cylinders, and the last cylinder in the last row (b-c). Work back across the row in peyote stitch, and repeat the turn at the opposite end (c-d). Continue decreasing each row until the tab comes to a point (d-e).

[3] Sew through the beadwork to exit an edge cylinder where the tab meets the bezel. Pick up two 15°s, and sew through both 15°s again (figure 2, a-b). Sew under the thread bridge between the next edge cylinder and the cylinder after, and sew back through the second 15° (b-c). Continue working in brick stitch (Basics) along the length of the edge.

[4] To add 15°s to the tapered point, pick up a 15°, and sew through the previous 15° and the new 15° again (figure 3, a-b). Pick up a 15°, and sew through the next cylinder and the new 15° again (b-c). Continue working in modified square stitch (Basics) around

the point of the tab, then use brick stitch to add 15°s to the other edge. [5] Sew through the beadwork to exit the center of the tab, 10 rows from the tip. Pick up two 15°s, a CRYSTALIZED™ - Swarovski rivoli button, and two 15°s, and sew back into the beadwork where the thread exited. Sew through the beadwork, and retrace the thread path several times to secure the button. End the thread.

[6] Repeat step 1 at the opposite end of the bracelet to start the other half of the clasp. Turn, and work seven rows of peyote stitch with cylinders (figure 4, a-b). Turn, work two stitches (b-c), turn, and work back across the row (c-d). Continue working two stitches per row for 21 more rows (d-e).

[7] Add a second thread to the beadwork, and exit the tab at point y. Work two peyote stitches per row for 24 rows (y-z).

[8] Using the thread from step 6, work two stitches, pick up three cylinders, and sew through the next up-bead in the strip from step 7 (e-f). Work the final stitch of the row, turn, and work a row of regular peyote (f-g). Taper the point as in step 2 (g-h).

[9] Use the tail from step 7 to secure the join between the two strips, and end the thread.

[10] Repeat steps 3 and 4 to edge the second half of the clasp with 15°s. Exit the last 15° of the edging.

[11] Pick up a 15°, a 4 mm bicone crystal, and a 15°. Skip the last 15°, and sew back through the 4 mm (figure 5, a-b). Pick up a 15°, and sew through the next two 15°s (b-c). Repeat along the straight edges, and along the tapered point, as shown in figure 6. End the threads. •

**EDITOR'S NOTE:** My rivoli button is only 12 mm, so I made my tab and my button hole smaller, and used 3 mm crystals to edge the tab. — Lesley

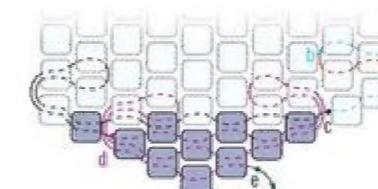


FIGURE 1

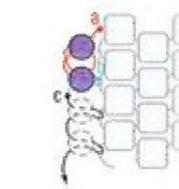


FIGURE 2

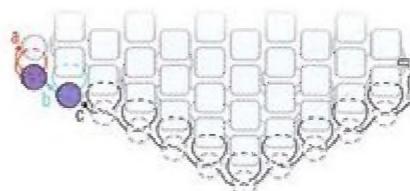


FIGURE 3

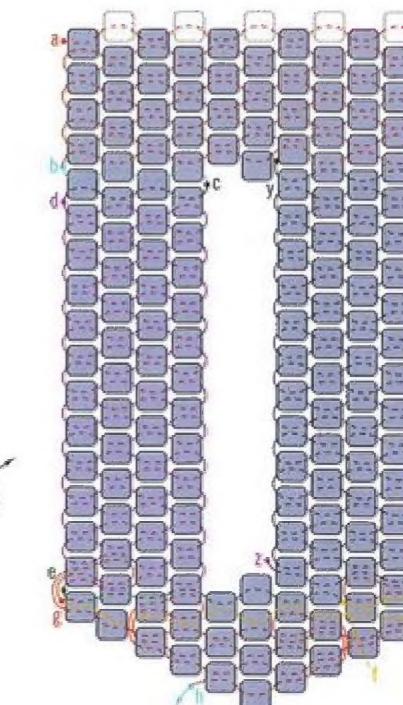


FIGURE 4

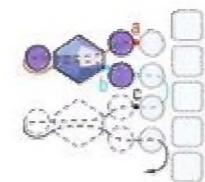


FIGURE 5

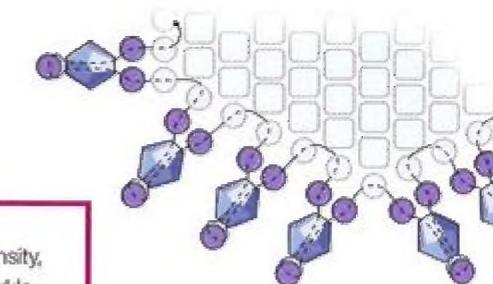


FIGURE 6

### materials

- bracelet 7½–9 in. (19.1–23 cm)
- 10–12 12–32 mm crystal rivolis or stones, in a variety of shapes and sizes
- 16 mm CRYSTALLIZED™ rivoli button
- 25 4 mm bicone crystals
- 8 g 11° Japanese cylinder beads
- 5 g 15° Japanese seed beads
- Fireline 6 lb. test
- beading needles, #12 or #13



If you use a variety of colors, choose rivolis with a similar intensity, such as all jewel tones or all pastels. For monochromatic sparkle, play with the intensity and the finishes of your crystals to add variety and interest. Select cylinders and 15°s to harmonize with your color palette, and keep in mind that your crystals might reflect the color of the bezel beads. With the wide variety of vintage and modern rivolis, stones, and cabochons available, there are plenty of options.

The blue bracelet features square, triangular, and navette-shaped stones. Find directions for these bezels at [BeadAndButton.com/basics](http://BeadAndButton.com/basics).

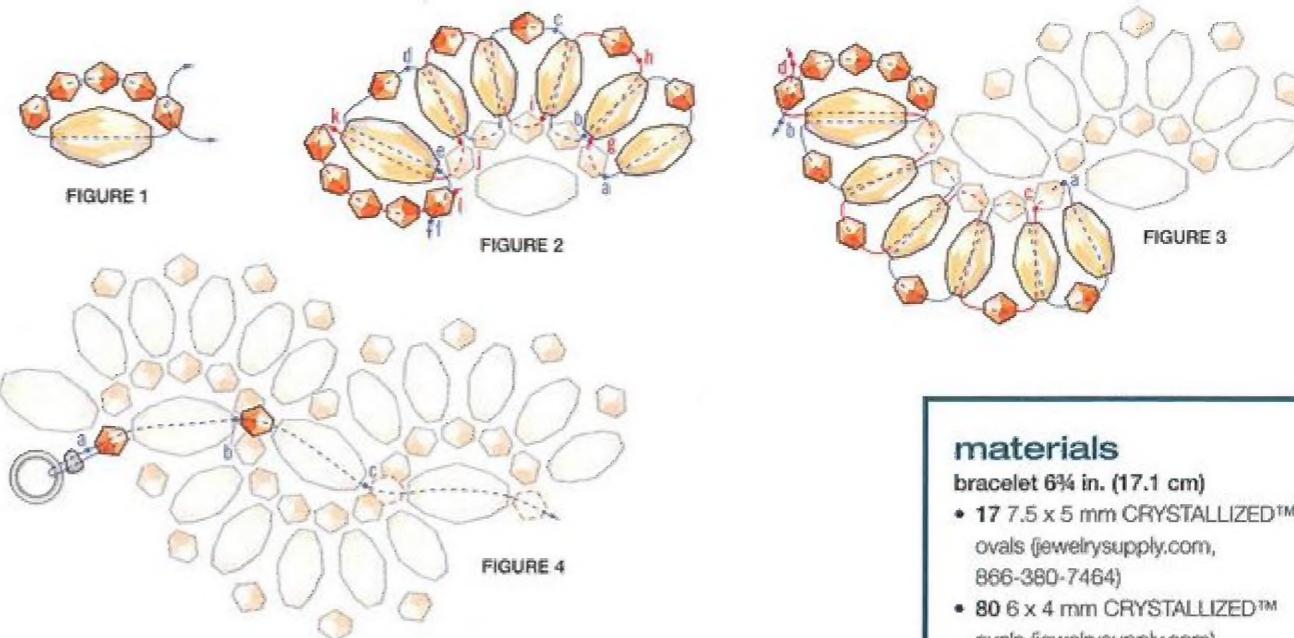
# Ruffles and flourishes

Undulating clusters fan outward from a zigzag base of oval-shaped crystals

designed by Lillian Chen



The CRYSTALLIZED™ - Swarovski ovals are available in three colors: crystal, crystal AB, and jet. Colored bicone crystals used in the edge change the look of the bracelet.



A white lace wedding dress inspired this design. The beads' aurora borealis finish adds colorful sparkles — imagine sunlight reflecting off a wide expanse of water.

## step by step

- [1] Working without needles, center a 7.5 x 5 mm CRYSTALLIZED™ - Swarovski oval and five color A 3 mm bicone crystals on 3 yd. (2.7 m) of Illusion cord. Cross the cords through the last A (figure 1). Snug up the beads.
- [2] With the right-hand cord, string a 6 x 4 mm CRYSTALLIZED™ oval, a 4 mm bicone crystal, and a 6 x 4 mm oval. Cross the left-hand cord through the last 6 x 4 mm oval strung in this step (figure 2, a-b and g-h).
- [3] With the right-hand cord, string a 4 mm and a 6 x 4 mm oval. With the left-hand cord, go through the next A, and cross through the new 6 x 4 mm oval (b-c and h-i). Snug up the beads.
- [4] Repeat step 3 twice (c-d and i-j).
- [5] With the right-hand cord, string a 4 mm and a 7.5 x 5 mm oval. With the left-hand cord, go through the next A, and cross through the 7.5 x 5 mm oval (d-e and j-k).
- [6] With the right-hand cord, string five As. Cross the left-hand cord through the last A strung in this step (e-f and k-l).
- [7] Repeat steps 2-6 15 times, but alternate the cord used to string the beads and the cord crossing through

the beads for each unit (figure 3, a-b and c-d). Omit step 6 in the last repeat.

[8] Tie a concealed square knot (Basics, p. 68) in the last 7.5 x 5 mm oval. Weave the working cord and tail through the beadwork, and trim.

[9] Cut a 12-in. (30 cm) piece of beading wire, and string a crimp bead and a 6 mm jump ring on one end. Go back through the crimp bead, and snug up the wire, leaving a  $\frac{1}{8}$ -in. (1 cm) tail.

Crimp the crimp bead (Basics).

String a color B 3 mm bicone, and go through the next-to-last 7.5 x 5 mm oval on the end you just completed (figure 4, a-b).

[10] String a B, and go through the

next 7.5 x 5 mm oval (b-c).

Repeat for the length of the bracelet, exiting the 7.5 x 5 mm oval in the first cluster. String a B.

[11] String a crimp bead and a 6 mm jump ring. Go back through the crimp

- materials**
- bracelet 6 $\frac{1}{4}$  in. (17.1 cm)
- 17 7.5 x 5 mm CRYSTALLIZED™ ovals ([jewelrysupply.com](http://jewelrysupply.com), 866-380-7464)
  - 80 6 x 4 mm CRYSTALLIZED™ ovals ([jewelrysupply.com](http://jewelrysupply.com))
  - 80 4 mm bicone crystals
  - 3 mm bicone crystals
  - 80 color A
  - 17 color B
  - 6 mm magnetic clasp
  - 4 in. (10 cm) medium-link chain
  - sterling silver jump rings
  - 26 mm outside diameter (OD), soldered
  - 25 mm OD
  - 2 2 x 2 mm crimp beads
  - 2 crimp covers
  - Illusion cord, .010
  - flexible beading wire, .014
  - 2 pairs of pliers
  - crimping pliers
  - wire cutters

bead, the B, and the 7.5 x 5 mm oval, and snug up the wire. Crimp the crimp bead, and trim the wire.

[12] Open a 5 mm jump ring (Basics), and attach a 6 mm jump ring, half of the clasp, and the end link of the chain. Close the jump ring. Repeat on the other end of the bracelet. Close crimp covers over the crimps. •



Lillian Chen is a self-taught jewelry designer. She lives in Acadia, Calif., in the U.S., and teaches classes and workshops at local bead stores. For information about her step-by-step kits and instructions, visit [goldgatsby.etsy.com](http://goldgatsby.etsy.com). Contact her at [lilian888crystals@yahoo.com](mailto:lilian888crystals@yahoo.com).



# Lavish layers

Layers of crystals and seed beads stitched in right-angle weave make a glamorous cuff

designed by **Cathy Lampole**

The size difference between the 4 mm crystals in the outer layer and the 8° seed beads in the inner layer causes this bracelet to naturally curve around your wrist. Choose your clasp first, then stitch the width of the band to fit it.

## stepbystep

[1] On a comfortable length of Power Pro, Wildfire, or Fireline, pick up four 4 mm bicone crystals. Tie the beads into a ring with a

square knot (Basics, p. 68), leaving a 6-in. (15 cm) tail. Sew through the first three beads again (figure 1, a-b). [2] Working in right-angle weave (Basics), work three or more stitches with three 4 mms per stitch (b-c) so the

strip is about the same length as the clasp. [3] Working off the first row, continue stitching rows of right-angle weave (figure 2) until the band is about the desired bracelet length minus the clasp. End and add thread (Basics) as needed. [4] At the end, work two rows of right-angle weave using 8° seed beads, exiting an end 8° (figure 3). Fold the seed bead end over the last row of 4 mms. [5] Pick up an 8°, and sew through the corresponding 4 mm in the second-to-



last row of 4 mms (photo a). Pick up an 8°, and sew through the 8° your thread exited at the start of this step (photo b).

[6] Sew through the first 8° added in the previous step and the next 4 mm in the crystal layer. Pick up an 8°, and sew through the next 8° in the previous row of 8°s (photo c). Continue through the two beads you sewed through at the start of this step, the new bead added, and the next 8° in the previous row. [7] Continue attaching the seed beads to the crystal layer with one 8° per stitch.

[8] Using 8°s, work a row of right-angle weave off of the previous row of 8°s (photo d). Attach this row to the crystal layer as in steps 5 and 6.

[9] Continue working as in step 8 for the length of the band.

[10] Test the fit of the bracelet, keeping in mind the length of the clasp. Add more rows of both 4 mms and 8°s if needed.

[11] Sew the long sides of the band closed using a right-angle weave thread path (figure 4).

[12] To add the clasp, stitch one more row each of 4 mms and 8°s, but do not sew up the end. Sandwich the rings of the clasp between the two layers, and sew the rows together, enclosing the rings of the clasp (photo e). Repeat on the other end of the bracelet. •

New to right-angle weave?  
View a video demonstration at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).

## materials

- bracelet 7½ in. (19.1 cm)
- 360 4 mm bicone crystals in one or multiple colors
- 20 g 8° Japanese seed beads
- 3–5-strand clasp
- Power Pro or Wildfire thread, .006, or Fireline 8 lb. test
- beading needles #12



FIGURE 1

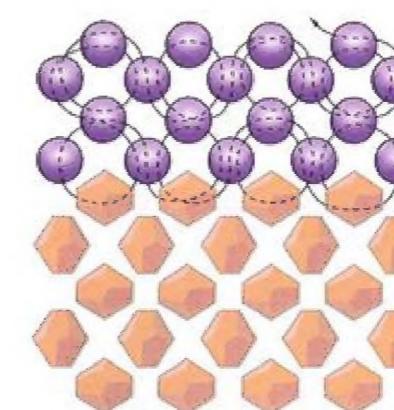


FIGURE 2

FIGURE 3

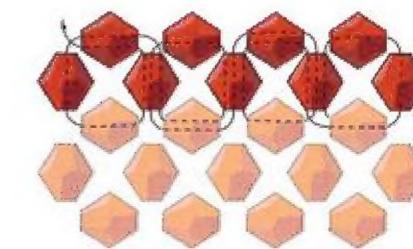


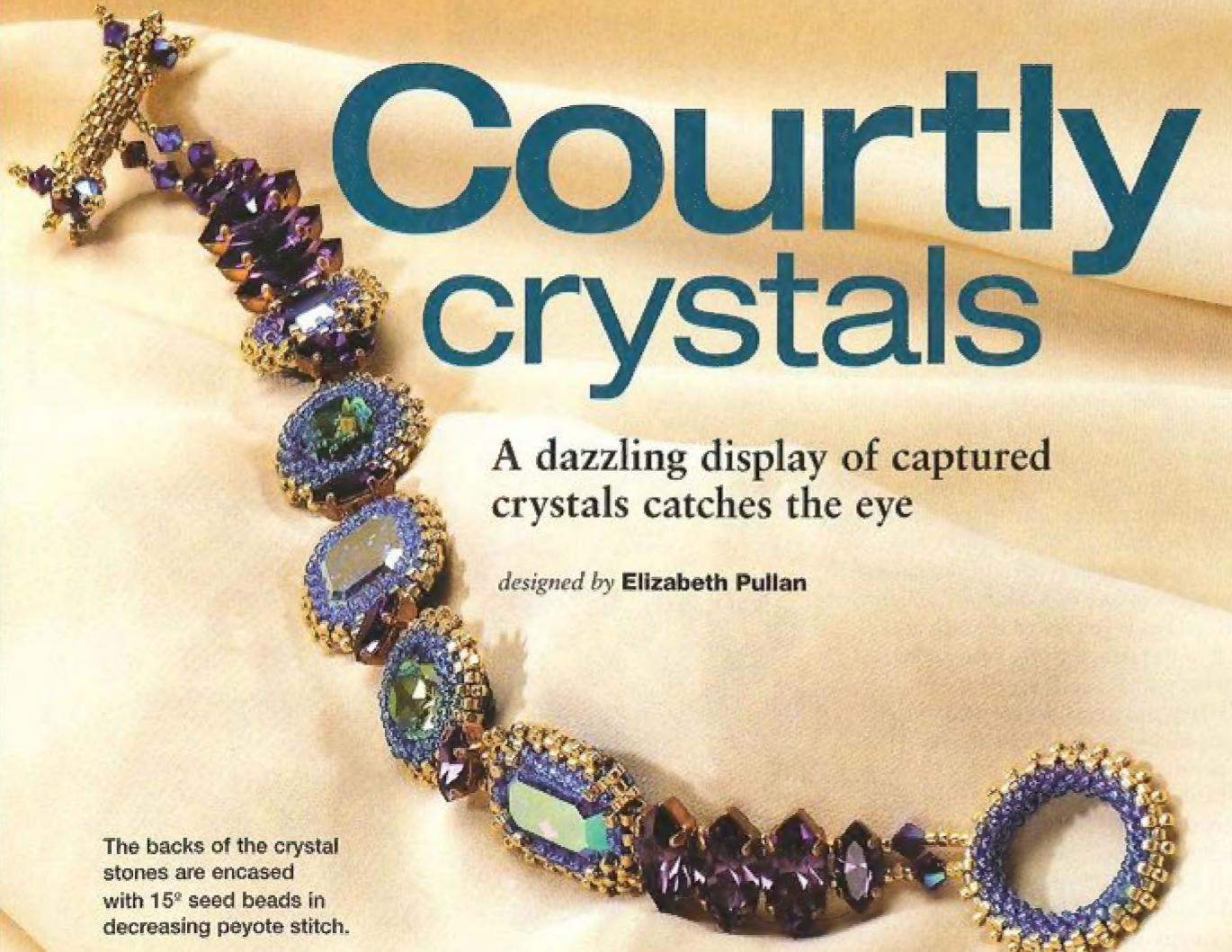
FIGURE 4



- This cuff looks especially dramatic when made with crystals that are opaque, such as opal-colored crystals, or those with metallic or AB2X coatings.
- A single color or two closely related colors makes an elegant bracelet. For a more casual, fun accessory, try color blocks or create a repeating pattern of stripes, diamonds, or other shapes.



**Cathy Lampole** of Newmarket, in Ontario, Canada, says she was born with a needle in her hand. She is currently on a crystals craze, and you can see another crystal bracelet by Cathy on p. 9. To see more of Cathy's work, visit her Web site, [thatbeadlady.com](http://thatbeadlady.com).



# Courtly crystals

A dazzling display of captured crystals catches the eye

designed by Elizabeth Pullan

Marquise navettes act as spacers between bezel-set crystal stones in a variety of shapes. A whimsical toggle completes the bracelet.

## step by step

### Bezels

#### Round dentelles

[1] On 1½ yd. (1.4 m) of Fireline, pick up 36 11° cylinder beads for a 14 mm or 38 cylinders for a 60ss round dentelle, and tie them into a ring with

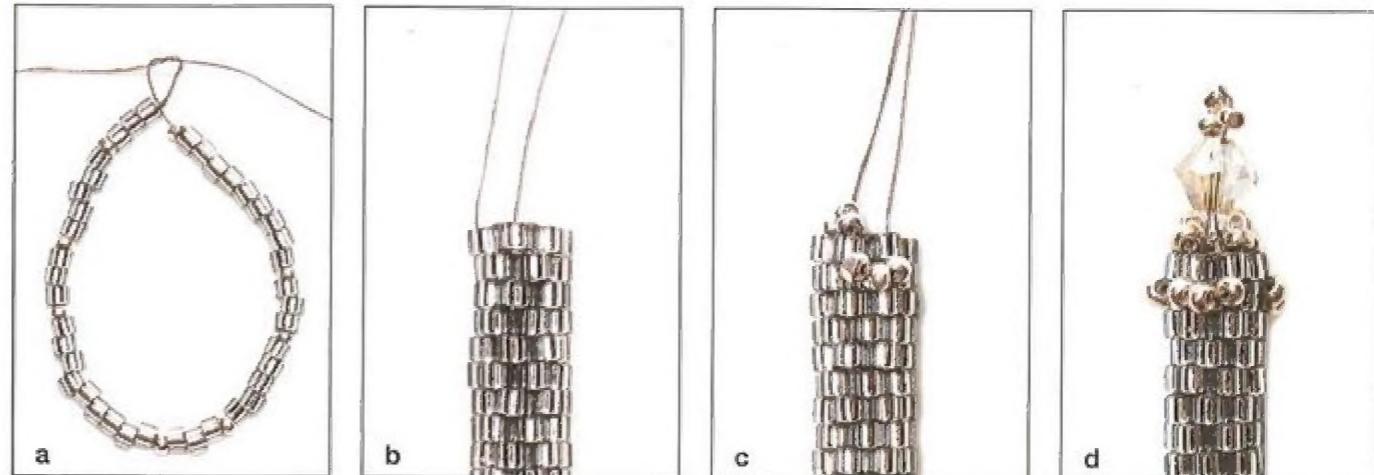
a square knot (Basics, p. 68), leaving a 6-in. (15 cm) tail. Work in tubular peyote stitch (Basics) to make a bezel for the stone following the same method as a rivoli bezel (Basics). Work a total of three rounds of cylinder beads, insert the stone, and work two rounds with 15° seed beads on each side of it.

Do not end the working thread or tail. [2] On the front of the stone, work one round of tubular peyote stitch with 15° Charlottes.

[3] If you wish to encase the back of the stone, work in decreasing peyote stitch (Basics) as needed, using 15° seed beads. [4] Repeat steps 1–3 with the other round stone.

#### Square stone

Adjust your tension to form corners on the bezel around the square stone.



[1] On 1½ yd. (1.4 m) of Fireline, pick up 40 cylinders, and repeat step 1 of "Round dentelles."

[2] If you wish to encase the back of the stone, work in decreasing peyote stitch as needed, using 15° seed beads.

[3] Insert the octagon stone, and repeat steps 3 and 4 on the front.

[4] If you wish to encase the back of the stone, work in decreasing peyote stitch as needed, using 15° seed beads.

[5] If you wish to encase the back of the stone, work in decreasing peyote stitch as needed, using 15° seed beads.

[6] Repeat steps 1–6 with the remaining octagon stone.

#### Octagon emerald-cut stone

[1] On 2 yd. (1.8 m) of Fireline, pick up three cylinders, a 15° Charlotte, five cylinders, a 15° Charlotte, three cylinders, a 15° Charlotte, nine cylinders, and a 15° Charlotte. Repeat the pattern just picked up. Tie the beads into a ring with a square knot (photo a), leaving a 6-in. (15 cm) tail, and sew through all the beads to exit the last 15° Charlotte strung.

[2] Work one round of tubular peyote stitch with cylinders, and step up (figure 1, a–b).

[3] The 15° Charlottes picked up in the initial ring indicate where the decreases that will form the corners need to go. To form the first corner, pick up a 15° seed bead, and sew through the next two cylinders (b–c). Work two normal stitches with 15° seed beads, then work two decrease stitches (c–d). Repeat to complete the round, working as many 15° seed bead stitches as needed to reach each corner, and step up through the first 15° seed bead added (d–e).

[4] Pick up a cylinder, and sew through the next 15° seed bead, skipping the pair of cylinders in the corner (e–f). Work a stitch with a 15° seed bead (f–g), work two cylinder stitches (g–h), work three stitches with a 15° seed bead in each stitch (h–i), and work a cylinder stitch (i–j). Repeat to complete the round (j–k).

[5] Sew through the beadwork to exit an edge cylinder on the same end. Pick up a 4 mm and three 15° Charlottes. Sew back through the 4 mm, forming

#### Clasp

##### Toggle bar

[1] On 2 yd. (1.8 m) of Fireline, attach a stop bead (Basics), leaving a 6-in. (15 cm) tail. Pick up 14 cylinders.

[2] Work 12 rows of flat even-count peyote stitch (Basics) to make a panel that is 14 cylinders wide with 6 cylinders on each straight edge. Remove the stop bead, zip up (Basics) the beadwork to form a tube, and tie a square knot with the working thread and tail to secure the thread. Sew through the beadwork to exit an edge cylinder (photo b).

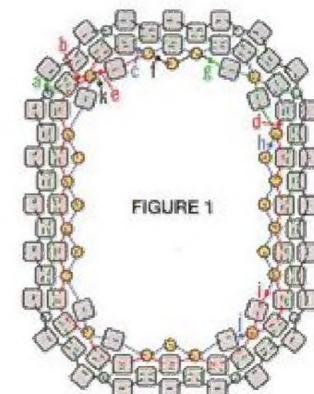
[3] Pick up three 15° Charlottes, and sew through the next cylinder to form a picot. Pick up three 15° Charlottes, and sew through the next cylinder along the edge to form a picot pointing in the opposite direction (photo c). Repeat twice to form a total of six picots.

[4] Pick up a 4 mm bicone crystal and three 15° Charlottes. Sew back through the 4 mm, forming a picot with the 15° Charlottes, and sew down through the next 15° seed bead, skipping the pair of cylinders in the corner (e–f).

[5] Sew through the beadwork to exit an edge cylinder on the same end. Pick up a 4 mm and three 15° Charlottes. Sew back through the 4 mm, forming

## materials

- bracelet 8½ in. (21.6 cm)
- 2 18 x 13 mm octagon emerald-cut crystal stones
- 14 mm square emerald-cut crystal stone
- 2 14 mm or 60ss round dentelle crystal stones
- 6 15 x 7 mm marquise navette crystals
- 6 10 x 5 mm marquise navette crystals
- 15 4 mm bicone crystals
- 3–4 g 11° cylinder beads
- 2–3 g 13° Charlottes
- 3–6 g 15° seed beads
- 2–3 g 15° Charlottes
- Fireline 6 lb. test
- beading needles, #13
- 6 15 x 7 mm marquise navette sew-on settings
- 6 10 x 5 mm marquise navette sew-on settings
- chainnose pliers



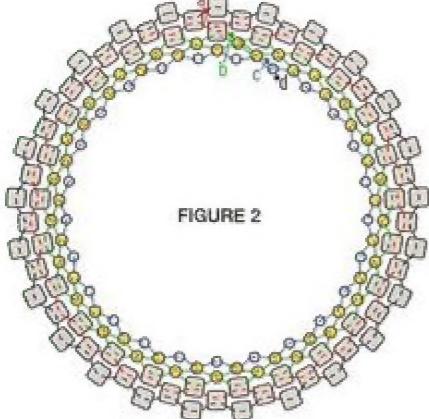
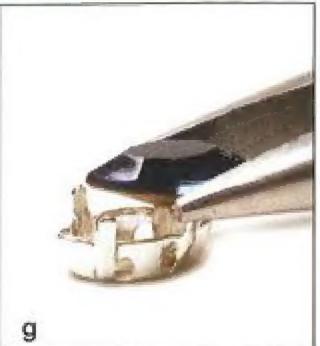


FIGURE 2



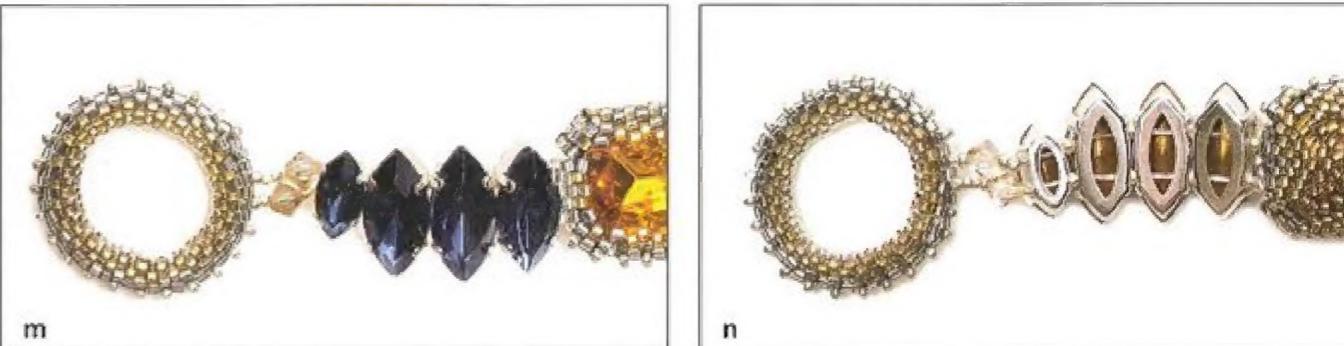
g



h



i



m



n

a picot with the 15° Charlottes, and sew through a cylinder on the opposite side of the tube to position the new 4 mm in the center of the tube (photo e).

[6] Sew through the beadwork to exit a cylinder on the opposite edge of the tube, and repeat steps 3–5. Sew into the beadwork, and tie a few half-hitch knots (Basics) to secure the thread. Do not end the thread.

#### Loop

[1] On 1 yd. (.9 m) of Fireline, center 50 cylinders, and tie the beads into a ring with a square knot.

[2] Work one round of tubular peyote stitch with cylinders, and step up (figure 2, a–b).

[3] Work two rounds with 15° seed beads (b–c), and work a round with 15° Charlottes (c–d).

[4] Thread a needle on the tail, and

repeat step 3 on the other side of the initial ring.

[5] Work one round with 15° Charlottes, and zip up the two edges of 15° Charlottes (photo f). Tie a few half-hitch knots to secure the thread. Do not end the thread.

#### Assembly

##### Setting the marquise navettes

[1] Using chainnose pliers, place a navette right side up between a setting's prongs (photo g).

[2] With chainnose pliers, lightly squeeze each prong around the navette until it is secure (photo h). To prevent the navette from becoming crooked in its setting, do not squeeze too tightly.

[3] Repeat steps 1 and 2 with the remaining navettes.

##### Connecting the bracelet

Use the threads remaining on the bezels to work the following steps. End and

add thread (Basics) as needed, but try to use the threads already on the bezels before adding new thread.

[1] Sew through the beadwork to exit a cylinder in the middle round of the square stone offset from the center.

[2] Pick up a 13° Charlotte, sew through two corresponding holes of a 10 x 5 mm marquise navette setting, and pick up a 13° Charlotte. Sew through a cylinder in the middle round of the bezel surrounding a dentelle stone. Sew back through the 13° Charlotte, the 10 x 5 mm, 13° Charlotte, and the cylinder your thread exited at the start of this step (photo i). Snug up the components, and retrace the thread path a couple of times to reinforce the connection. Sew through the beadwork to exit the next cylinder in the middle round, and repeat to connect the remaining holes of the 10 x 5 mm.

[3] To embellish the edge of the bezeled stone just added, sew through the beadwork to exit a cylinder next to the

10 x 5 mm. Pick up a 13° Charlotte, and sew through the next cylinder in the middle round (photo j). Continue peyote stitch around the outer edge of the bezel until you reach the cylinder just before the center on the opposite side of the bezel.

[4] Repeat steps 2 and 3 to connect the remaining bezeled stones with 10 x 5 mm marquise navette settings, placing the octagon emerald-cut stones at the ends of the bracelet. Sew through the beadwork at the unconnected end of an octagon emerald-cut stone bezel, and embellish the remaining edges of the bezels as in step 3, sewing through the connections when you come to them and omitting the embellishment from the unconnected end of the other octagon emerald-cut stone bezel.

[5] To connect the toggle, sew through the beadwork to exit a cylinder in the middle round at the end of an octagon, offset from the center. Pick up an alternating pattern of a 13° Charlotte and a 15 x 7 mm marquise navette setting three times. Pick up a 13° Charlotte, a 10 x 5 mm, and a 13° Charlotte. Pick up an alternating pattern of a 4 mm and a 13° Charlotte three times. Sew through the sixth cylinder from the edge of the toggle, back through the beads and settings just added, and

the cylinder your thread exited at the start of this step. Snug up the components, and retrace the thread path a couple of times to reinforce the connection. Sew through the beadwork of the toggle to exit the sixth cylinder from the opposite edge. Pick up three 13° Charlottes, a 4 mm, a 13° Charlotte, a 4 mm, and three 13° Charlottes. Sew through the marquise navette setting, adding a 13° Charlotte between each setting. Sew through the

cylinder on the bezel, and retrace the thread path a couple of times to reinforce the connection (photos k and l).

[6] To connect the loop, repeat step 5 on the opposite end, but pick up three 13° Charlottes, a 4 mm, and two 13° Charlottes in an offset pattern for each connection between the marquise navette settings and the loop. Embellish the edge of the loop as in step 3 (photos m and n). End all remaining threads. •

Watch a video showing how to make a rivoli or stone bezel at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).

For instructions to make a matching ring, go to [BeadAndButton.com/freeprojects](http://BeadAndButton.com/freeprojects).

**DESIGNER'S NOTE:**  
When adding the marquise navettes between the stones and the clasp halves, add or remove beads or marquise navettes to adjust the length of your bracelet.



*Elizabeth Pullan has been an artist for more than 20 years and has only recently begun beading. After mustering up the courage to say, "Hey! I can do that," she's been beading ever since. She is a scenic painter for the movie industry in Calgary, Alberta, in Canada. Visit her Web site at [brilliancea.com](http://brilliancea.com).*

## HERRINGBONE STITCH / FRINGE

Multiple shades of three colors (pink, green, and purple) make a playful statement.



# Confetti bracelet

Get into a festive mood with an explosion of sparkling sequins

designed by Bonnie Mountain

### materials

- bracelet 7 in. (18 cm)
- CRYSTALLIZED™ – Swarovski Elements
- 250 4–5 mm sew-on sequins in assorted colors
- 14 mm square ring
- 30 g 8° seed beads, silver-lined
- 30 g 11° seed beads, silver-lined
- 5 g 15° seed beads, silver-plated
- Fireline 6 lb. test
- Thread Heaven
- beading needles, #12

Covered in CRYSTALLIZED™ sequins, this bracelet will look just right at your next special occasion party. Stylish and easy to make, it's bound to become a favorite night-on-the-town accessory.

### stepbystep

[1] Using Thread Heaven, condition (Basics, p. 68) a comfortable length of Fireline. Pick up two 8° seed beads, and sew through the next two 8°s in the ladder (figure 2, a–b). Repeat (b–c). For the last stitch in the row, pick up two 8°s, and sew down through the next 8° in the ladder. Sew up through the adjacent 8°, and continue through the last 8° added (c–d).

have a six-bead ladder. Zigzag back through the ladder (figure 1).

[2] Pick up two 8°s, and sew through the next two 8°s in the ladder (figure 2, a–b). Repeat (b–c). For the last stitch in the row, pick up two 8°s, and sew down through the next 8° in the ladder. Sew up through the adjacent 8°, and continue through the last 8° added (c–d).



FIGURE 1



FIGURE 2

[3] Continue working in herringbone stitch (Basics) until the band is about  $\frac{1}{2}$  in. (1.3 cm) short of the desired length, ending and adding thread (Basics) as needed. Work a ladder stitch thread path through the last row to snug up the beads.

[4] To attach the crystal square that will be the toggle loop, exit an end 8°, and pick up enough 15° seed beads to make a loop around one side of the square. Sew through the next two 8°s in the band (figure 3). Repeat twice to add two more loops, then reinforce the connections by sewing back through the loops, following different thread paths into the band. End the working thread but not the tail.

[5] To make the toggle bar, attach a stop bead (Basics) to 1 yd. (.9 m) of thread, leaving a 6-in. (15 cm) tail. Pick up 13 15°s, and work a total of 12 rows in flat odd-count peyote stitch (Basics) to make a strip with six beads on each straight edge (figure 4). Remove the stop bead, and zip up (Basics) the edges to form a tube. End the working thread and tail.

[6] Thread a needle on the tail of the band, and sew through the last row to exit the third 8° from one edge (figure 5, point a). Pick up approximately nine 15°s, and sew through a 15° at the center of the toggle bar, and back through seven 15°s (a–b). Pick up two 15°s, and sew through the next 8° in the band (b–c). Retrace the thread path several times, and end the thread.

[7] Add a comfortable length of thread near one end of the band, and exit between the first and second 8°s in the second column (figure 6, point a).

[8] Pick up three to five 11° seed beads, a sequin, and a 15° (a–b). Sew back through the sequin and the stem of 11°s,

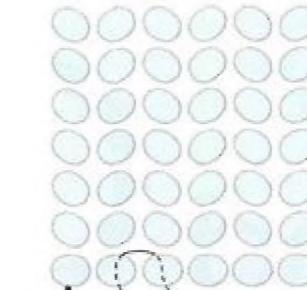


FIGURE 3

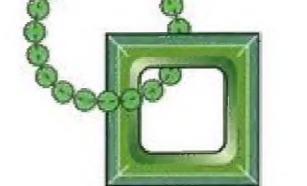


FIGURE 4



FIGURE 5

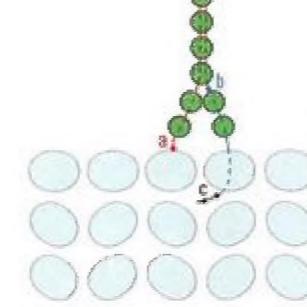


FIGURE 6

If you'd like to see herringbone stitch in action, visit [BeadAndButton.com/videos](http://BeadAndButton.com/videos).

### DESIGNER'S NOTES:

- I originally designed this bracelet to showcase my vintage sequin collection. Look for other fun components to incorporate in this design.
- Substitute 11° seed beads instead of 8°s and 3 mm sequins instead of 4 mms to make a daintier version of this bracelet.

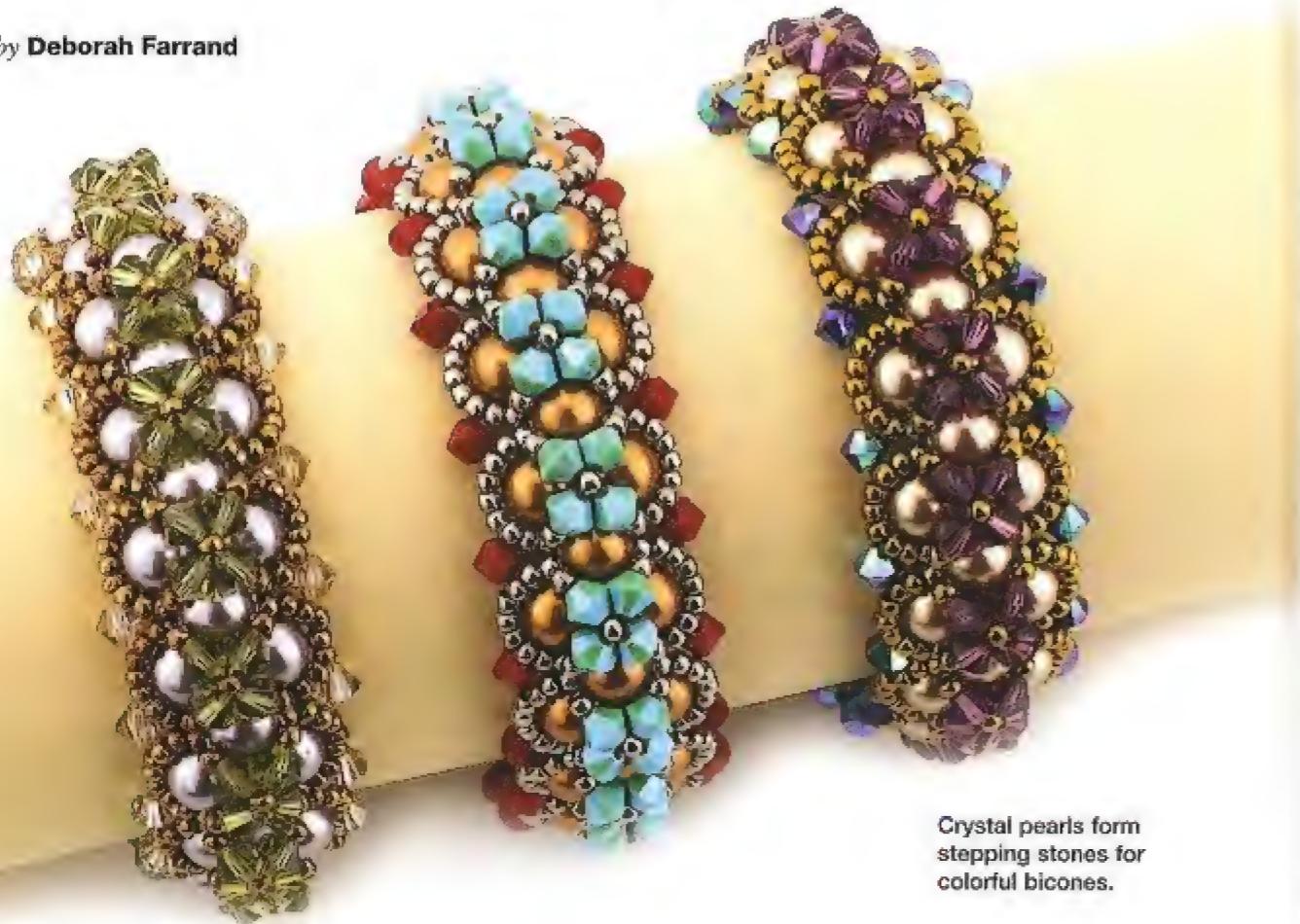


Bonnie Mountain's background in sewing, quilting, and needlework has enhanced her intuitive approach to color and design. She currently resides and teaches in Portland, Ore., in the U.S. Contact Bonnie at [bonnmtn@yahoo.com](mailto:bonnmtn@yahoo.com).

# X's and O's

Create a path of pearls for crisscrossing crystals

designed by Deborah Farrand



Crystal pearls form stepping stones for colorful bicones.

The simplicity of this design makes it a great way to learn right-angle weave and crossweave technique. It works up in less time than it takes to watch a movie, so you'll have something to wear out on the town when you're done.

## stepbystep

### Pearl cluster band

[1] On 3 yd. (2.7 m) of Fireline, pick up a repeating pattern of a 6 mm crystal

pearl and an 11° seed bead four times, leaving a 12-in. (30 cm) tail. Tie the beads into a ring with a surgeon's knot (Basics, p. 68), and sew through the first six beads again (figure 1).

[2] Pick up seven 11°s, skip a 6 mm, and sew through the next 11°, 6 mm, and 11° (figure 2, a–b). Repeat, but do not sew through the last 11° (b–c).

[3] Pick up a repeating pattern of an 11° and a 6 mm three times, and pick up another 11°. Starting with the 6 mm your thread exited at the end of step 2, sew through the next three pairs of 6 mms and 11°s (figure 3).

[4] Repeat steps 2 and 3 13 times, then

repeat step 2 once more for a total of 15 pearl clusters.

[5] With your thread exiting an end 6 mm, pick up five 11°s and half of the clasp (figure 4, a–b). Sew through the last 11° picked up, pick up four 11°s, and sew through the 6 mm your thread exited at the start of this step (b–c). Retrace the thread path to reinforce the clasp connection, and end the thread (Basics).

[6] Thread a needle on the tail, and repeat step 5 with the other half of the clasp.

### Embellishment

[1] Thread a needle on each end of 2 yd. (1.8 m) of Fireline. Center an end 6 mm on the Fireline.

[2] Working in crossweave technique (Basics), pick up an 11° and a color A 4 mm bicone crystal with each needle. With one needle, pick up an 11°, and cross the other needle through it (figure 5, a–b and d–e).

[3] With each needle, pick up an A and an 11°, and cross the needles through the next 6 mm in the band (b–c and e–f).

[4] Repeat steps 2 and 3 along the length of the bracelet.

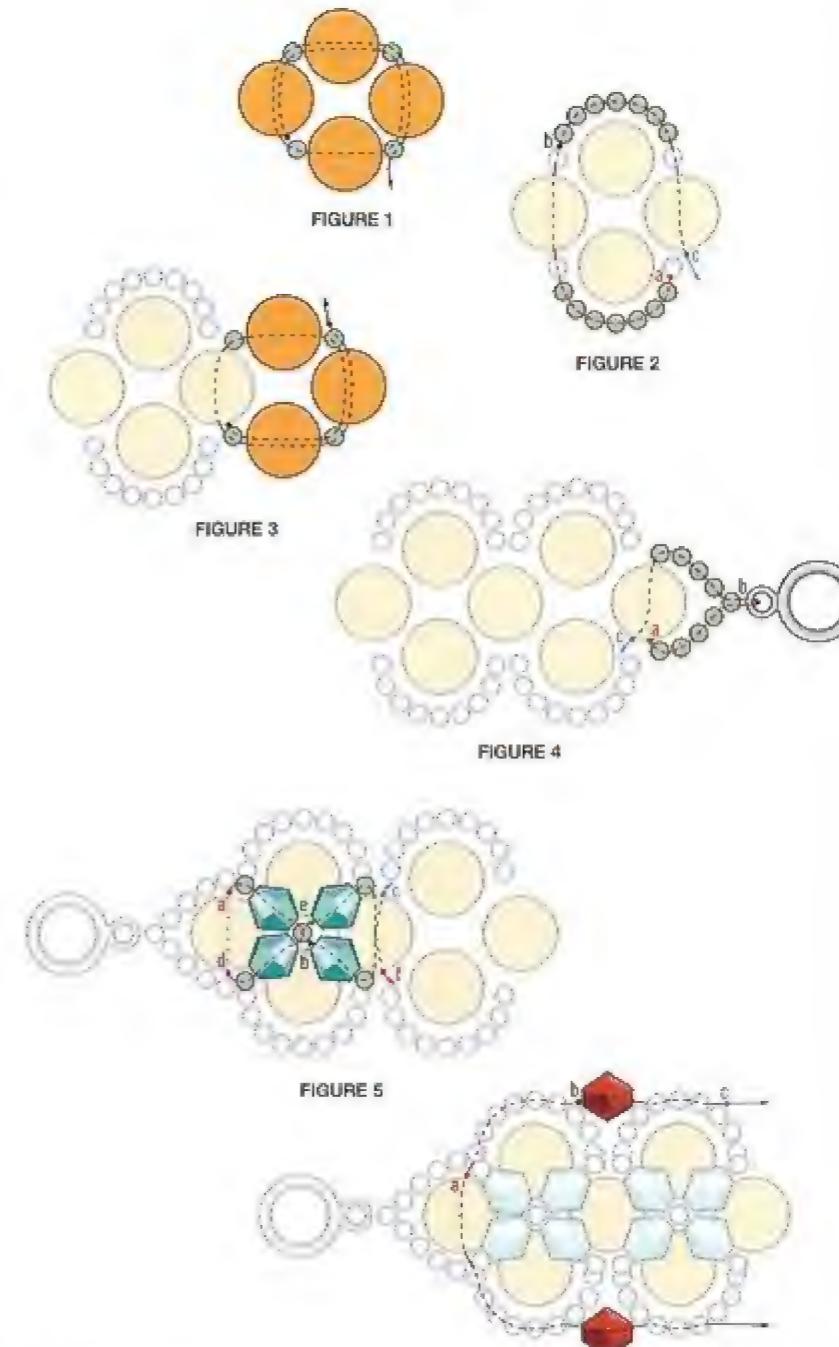
[5] With one needle exiting an end 6 mm, sew through the next six 11°s on one edge (figure 6, a–b).

[6] Pick up a color B 4 mm bicone crystal, and sew through the middle three edge 11°s of the next pearl cluster (b–c).

[7] Repeat step 6 along the edge of the band. Repeat along the other edge. End both threads. •

### EDITOR'S NOTE:

To adjust the length of the bracelet, add or omit a pearl cluster. – Tea



### materials

bracelet 7 in. (18 cm)

- 46 6 mm crystal pearls
- 4 mm bicone crystals
- 60 color A
- 28 color B
- 4 g 11° seed beads
- clasp
- Fireline 6 lb. test
- beading needles, #12

# Ripple effect

Precious-metal beads create a lacy ruffle that places a vintage crystal center stage

*designed by Jennifer Makely*



The crystals in both bracelets are the same color blue. Note the difference in their appearance, depending on which metal you use to frame them.

On their own, beads are singular, shiny flecks of glass. Woven together, they can mimic fabric. These feminine ruffles work up quickly and call attention to the delicate beauty of a square rivoli.

The instructions are written for 11° cylinder beads, but you can substitute 11° seed beads if you wish, as in the silver bracelet. If you substitute, use an 11° seed bead for every mention of a cylinder, and be aware that you may need to adjust your bead counts.

## step by step

### Bezel

[1] On 1 yd. (.9 m) of Fireline, pick up 42 11° cylinder beads, and tie them into a ring with a square knot (Basics, p. 68), leaving a 12-in. (30 cm) tail. Work in tubular peyote stitch to make a bezel (Basics), adjusting your tension for the corners. Work a total of three rounds of cylinder beads, insert the stone (photo a), and work two rounds of 13° Charlottes on each side of it. Do not end the working thread or tail.

[2] Work one round of tubular peyote stitch with 15° Charlottes on each side, and end the thread (Basics).

### Ruffled bands

As you work the ruffled bands, end and add thread (Basics) as needed.

[1] On a comfortable length of Fireline, pick up 17 cylinders, and tie them into a ring with a square knot, leaving a 12-in. (30 cm) tail. Sew through the first three beads again (figure 1, a-b).

[2] Pick up nine cylinders, and sew through the next cylinder in the ring toward the previous cylinder (b-c). Sew through the first six cylinders added in this step (c-d).

[3] Pick up six cylinders, and sew through the next cylinder in the base ring toward the previous cylinder in the base (d-e). Sew through the last three cylinders added in the previous step and the first three cylinders added in this step (e-f).

[4] Pick up nine cylinders, and sew through the next cylinder in the base ring toward the previous cylinder (f-g). Sew through the last three cylinders added in the previous step and the first six cylinders added in this step (g-h). The cylinders added in steps 2-4 form one fan cluster.

[5] Repeat step 3 twice and step 4 once to make a second fan cluster.

[6] Repeat step 3 twice and step 4 once to make a third fan cluster.

[7] Repeat step 3 twice, but the second time, do not sew through the first three cylinders.

[8] Sew through the next 12 cylinders along the outside edge of the fan clusters toward the middle fan cluster (figure 2). Repeat steps 2-7, using the ruffled fan instead of the cylinders in the ring as a base.

[9] Repeat step 8 seven times for a total

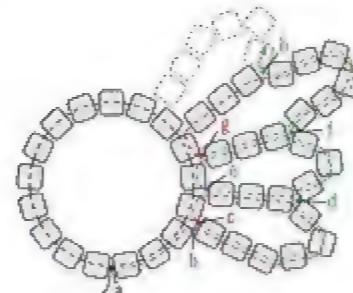


FIGURE 1

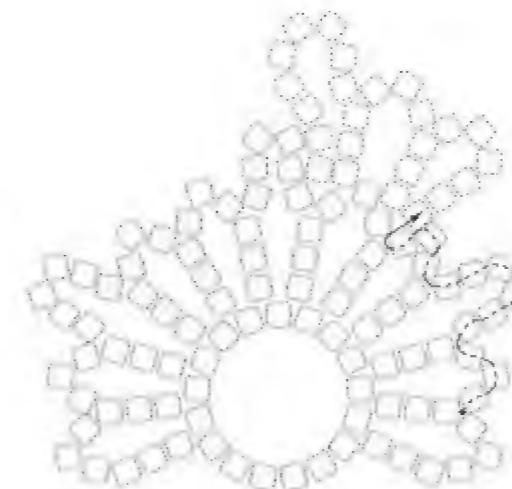


FIGURE 2



FIGURE 3



a

## materials

- bracelet 7 1/4 in. (19.7 cm)
- 14 mm square rivoli
- 20 g 11° cylinder beads
- 10 g 13° Charlottes
- 1 g 15° Charlottes
- 6 mm magnetic tube clasp
- Fireline 6 lb. test
- beading needles, #13

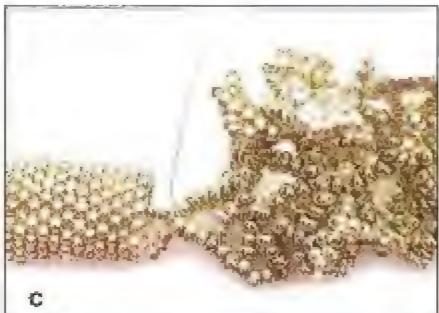
of nine fans or until you reach the desired length for one half of the bracelet. If adjusting the length of the bracelet, take into account the size of the bezeled square rivoli and the clasp.

[10] Sew through the beadwork to exit an edge cylinder at the end of the first fan cluster in a ruffled fan.

[11] Pick up three 13°s, skip an edge cylinder, and sew through the next edge cylinder to form a picot (figure 3), working toward the opposite end of the band. Repeat the picot stitch along the edge of the band until you reach the end fan cluster. Sew through the beadwork at the base of the fan cluster to exit a cylinder at the edge of the opposite fan cluster, and repeat the picot stitch toward the clasp end of the band. Stop when you reach the edge cylinder at the



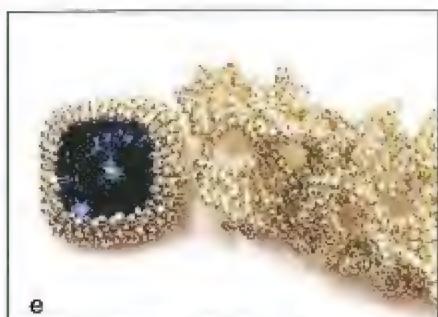
b



c



d



e



f

end of the first fan cluster, and end the thread, but do not trim.

[12] Make a second ruffled band to match the first.

#### Clasp

[1] With your thread exiting the middle cylinder at one end of a ruffled band, sew through one half of the clasp. Sew back through the bead your thread exited at the start of this step (photo b). Retrace the thread path several times, and end the thread.

[2] Repeat step 1 on the other ruffled band with the other half of the clasp.

[3] On 2 yd. (1.8 m) of Fireline, attach a stop bead (Basics), leaving a 6-in. (15 cm) tail. Working in flat even-count peyote stitch (Basics), pick up 14 13°, and make a strip that is 14 13° wide with 17 13° on each straight edge (34 rows). Adjust the number of rows

to make sure the peyote tube will fit around the magnetic tube clasp. Remove the stop bead.

[4] Zip up (Basics) the two edges, and sew through the beadwork to exit one end of the tube. Slide the tube around one half of the clasp with the thread exiting the edge nearest the ruffled band.

[5] Pick up three 13°, and sew through the middle cylinder attached to a clasp half (photo c). Pick up three 13°, and sew through the next edge 13° of the peyote tube (photo d). Repeat around the tube, and end the thread.

#### Assembly

[1] Thread a needle on the tail of a ruffled band. Sew through the beadwork to exit the middle cylinder in the ring, and sew through the corresponding middle cylinder of the bezel (photo e).

#### EDITOR'S NOTES:

- The method used for bezeling the square rivoli is similar to methods used for bezeling round rivolis, and it creates a soft frame around the square shape. Instead of using decreases in the corners, adjust the tension as you stitch.
- You can stitch the peyote tube around the clasp in tubular peyote stitch (Basics) if desired. To do so, pick up 22 13° Charlottes, and stitch 20 rounds of tubular peyote. —Tea

Visit [BeadAndButton.com/videos](http://BeadAndButton.com/videos) to watch a video showing how to bezel a rivoli.

Retrace the thread path to reinforce the connection.

[2] Sew through the beadwork to exit an edge bead on a fan cluster, and sew through a corner bead of the bezel (photo f). Retrace the thread path to reinforce the connection.

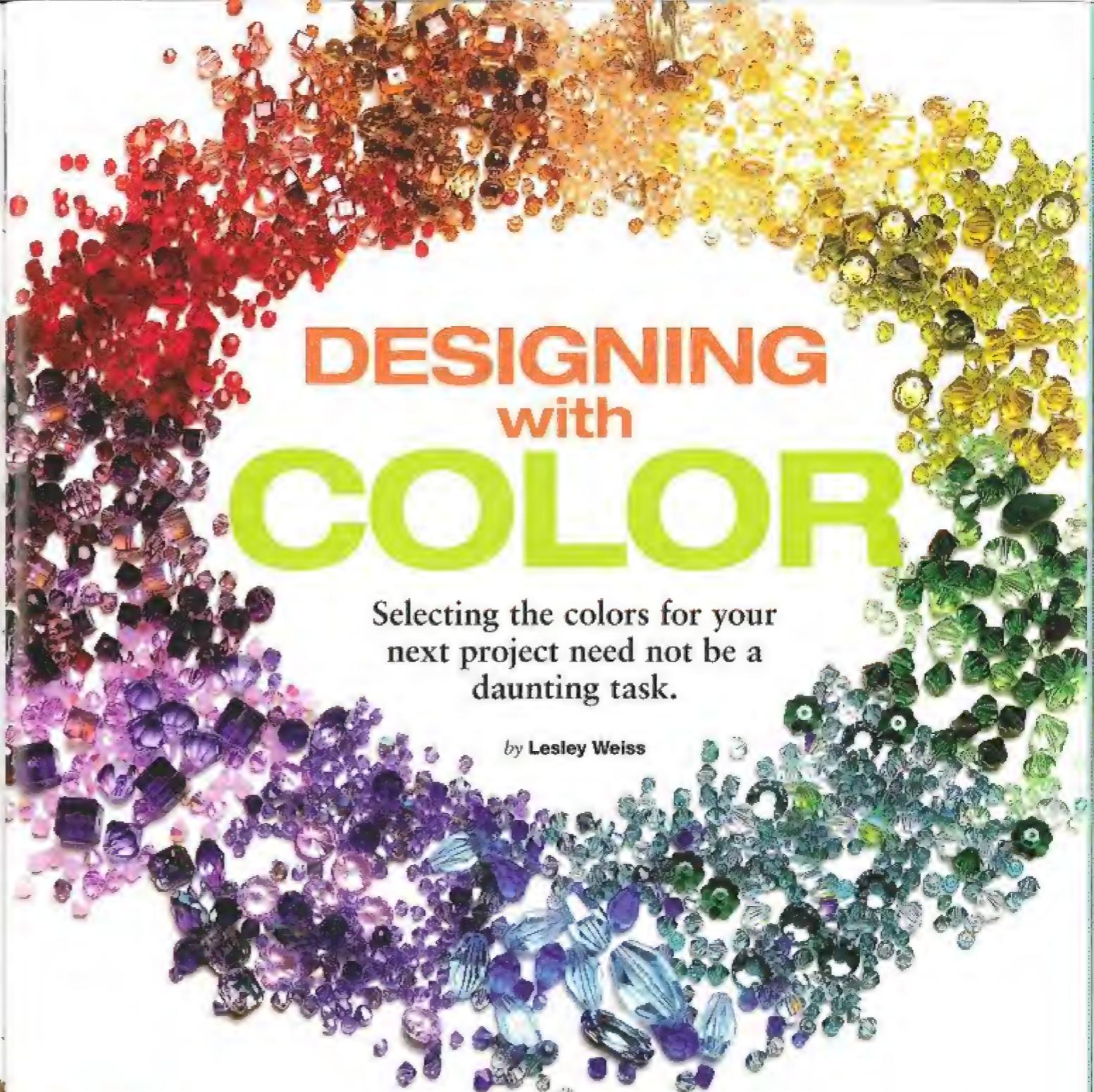
[3] Repeat step 2 for the other edge fan cluster and bezel corner. End the thread.

[4] Repeat steps 1–3 with the other ruffled band. •



**Jennifer Makely** loves the meditative aspect of bead weaving and appreciates its simultaneously calming and creatively stimulating effects. She has been beading for about seven years, and enjoys every minute of it. She looks for interesting ways to incorporate vintage pieces, such as the antique crystal shoe buckles she recently used as centerpieces for two beaded bracelets. Contact Jennifer at [jennifermakely@out-ofthe-blue.com](mailto:jennifermakely@out-ofthe-blue.com), or visit her Web site at [out-ofthe-blue.com](http://out-ofthe-blue.com).

A magnetic tube clasp connects inside the peyote tube.



# DESIGNING with COLOR

Selecting the colors for your next project need not be a daunting task.

by Lesley Weiss

**E**ven with color wheels and color charts to help you, the hundreds of bead colors and finishes to choose from can make designing with color seem intimidating. How do you know what works? All you need is a basic understanding of the fundamentals of color and trust in your own instincts and tastes.

#### Using a color wheel

A color wheel can be a great tool, if you know how to use it. It lets you see how the colors relate to each other around the spectrum, and makes it easy to choose colors for contrast or harmony. Once you understand the basic relationships that a color wheel illustrates, it's easier to design with color.

Harmonious color schemes use colors that appear close together on the color

wheel. These combinations can be subtle or vivid, depending on the range and brightness of the colors used. For a harmonious color scheme, choose different values of the same color (monochromatic), or colors that appear next to each other on the wheel (analogous). Warm or cool color combinations are a great example of harmonious colors.

Dramatic color schemes use colors



from different places around the wheel for contrast. This heightens the impact of the colors used in the design. Complementary colors, located directly across from each other on the color wheel, offer the most contrast, but you can play with other color arrangements like triads (three colors) or tetrads (four colors) to make the effect more or less dramatic.

Keep in mind that even the most sophisticated color wheels can't include every color, and entire groups of colors, like neutrals, are often left out. These colors, and the range of colors created by combining them, expand your design possibilities. Try combining light and dark tones of browns and grays with vivid pure colors.

So now that you understand the basic relationships that a color wheel illustrates, how do you use it? Just think about the effect you are trying to achieve. If you have some gorgeous blue beads, and you really want to make the color pop, use the color wheel to find contrasting colors to complement them. If you're trying to make an elegant necklace to go with a special outfit, consider using a harmonious color scheme.

### Changing and combining colors

Designing with color is more than simply choosing colors that look good together. It also means considering how the colors interact with each other, and how they fit together in a design. Our perception of colors changes due to light, and the material and texture of an object. If you were to combine beads

that were the same color but made of different materials, you'd change the way the color of each bead is seen, adding depth and variation to your design. Bead finishes can change our color perception as well. Aurora borealis (AB) and iridescent finishes, color linings, or two-tone coatings give colors subtle variations.

The natural world is another great source for color schemes. If I look out my window and I'm struck by the sight of evergreen branches covered with snow, there's no reason I can't incorporate the deep green and bright white into a piece of jewelry. Likewise, the reds and yellows of autumn leaves or the varying blues of the ocean can provide beautiful combinations for beaded jewelry.

The beads themselves can provide plentiful color inspiration. If you've found a strand of gemstones or a hank of seed beads with colors you love, use that as the starting point for your design. Whichever route you take, your own eyes and instincts will guide you to a combination that suits your tastes and needs. •

### Inspiration and appeal

Personal preference, tradition, and modern pop culture are all cues for color inspiration. Color can be an emotional choice, filled with meaning, or it can just be a whim. Do you love deep jewel-toned colors? Are you drawn to muted earth-tones? Follow your instincts. If you're making a piece for a holiday or special occasion, there might already be a traditional color scheme to guide you. Jewelry made in a traditional style or evoking a certain era, like the Victorian era, could be made using popular period colors.

In the modern world, we're surrounded by inspirational color schemes. Check out the colors fashion designers are using by looking at online catalogs or going to a few stores. Home magazines are a great source for color combinations as well. The same colors that look



## COLOR GLOSSARY

### BASIC COLOR VOCABULARY:

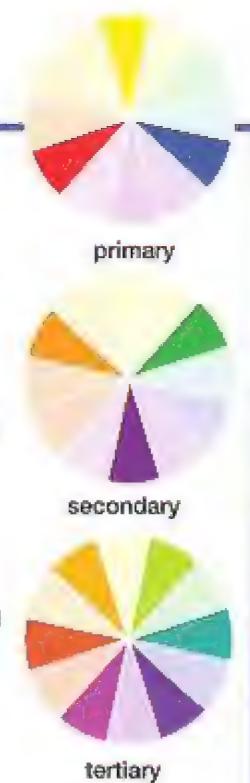
**Neutral colors** don't fall within the spectrum displayed on a color wheel. These colors — browns, grays, and creams — are created by combining the pure spectral colors in different proportions. Because they fall in the middle of the wheel, it's easy to use them with many different colors. Black, white, and gray are often considered neutrals, but are really **values**, meaning they represent a range of light from absolute brightness (pure white) to absolute darkness (pure black).

**Primary colors** are colors you can't create by mixing together other colors: red, yellow, and blue.

**Secondary colors** are created by mixing two primaries: Orange is made by mixing red and yellow, green by mixing yellow and blue, and violet/purple by mixing blue and red.

**Tertiary colors** are made from mixing secondary colors with a neighboring primary color, and they sit between those colors on the color wheel. Their names are usually a combination of the two colors used to create them: red-orange, yellow-orange, yellow-green, green-blue, etc.

These three sets of colors make up the basic colors on a typical **color wheel**, and are sometimes called **spectral colors**.



### Tints and shades

**Tints** and **shades** are created by altering the value of spectral colors (combining them with black and white). Tints, such as **pastels**, are created by combining colors with white, while shades are created by mixing colors with black.



### COLOR SCHEME VOCABULARY:

**Complementary colors** are positioned directly across from each other on the color wheel. Blue and orange are complementary, as are green and red. These colors provide the most drastic contrast.

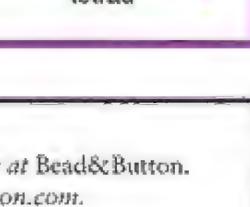


**SPLIT COMPLEMENTS** use one color and the colors on either side of its complement. Blue, red-orange, and yellow-orange make up one split-complement color scheme.



**Monochromatic** color schemes use different values of a single color. Dark red, bright red, and pink make up one monochromatic scheme, while pale blue, bright blue, and navy make up another.

**Analogous** color schemes use adjacent colors on the color wheel and flow smoothly from one color to the next. Green, blue-green, and blue are analogous, as are violet, red-violet, and red.



**Triads** use three colors spaced equally apart on the color wheel. Primary colors and secondary colors are both examples of triads.

**Tetrads** use four colors spaced equally or symmetrically on the color wheel. Green, red, yellow-orange, and blue-violet form a tetrad spaced equally around the color wheel, while red-orange, yellow-orange, blue-green, and blue-violet form a tetrad made from two complementary pairs.



Are you curious about how the editors of *Bead&Button* work with color when planning an issue? Follow a discussion about how we used color in this issue at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).

*Lesley Weiss* is the assistant editor at *Bead&Button*. Contact her at [lweiss@beadandbutton.com](mailto:lweiss@beadandbutton.com).

# Round, and round we go

Light and dark bicone crystals  
in the same color nest together  
in a spiraling cord

by Lynne Soto

The cylinder core of this spiral stitch rope is hidden beneath the outer layer of bicone crystals and seed bead loops.

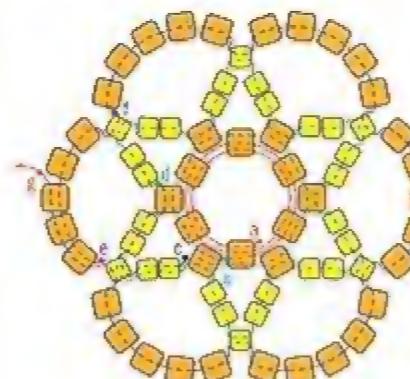
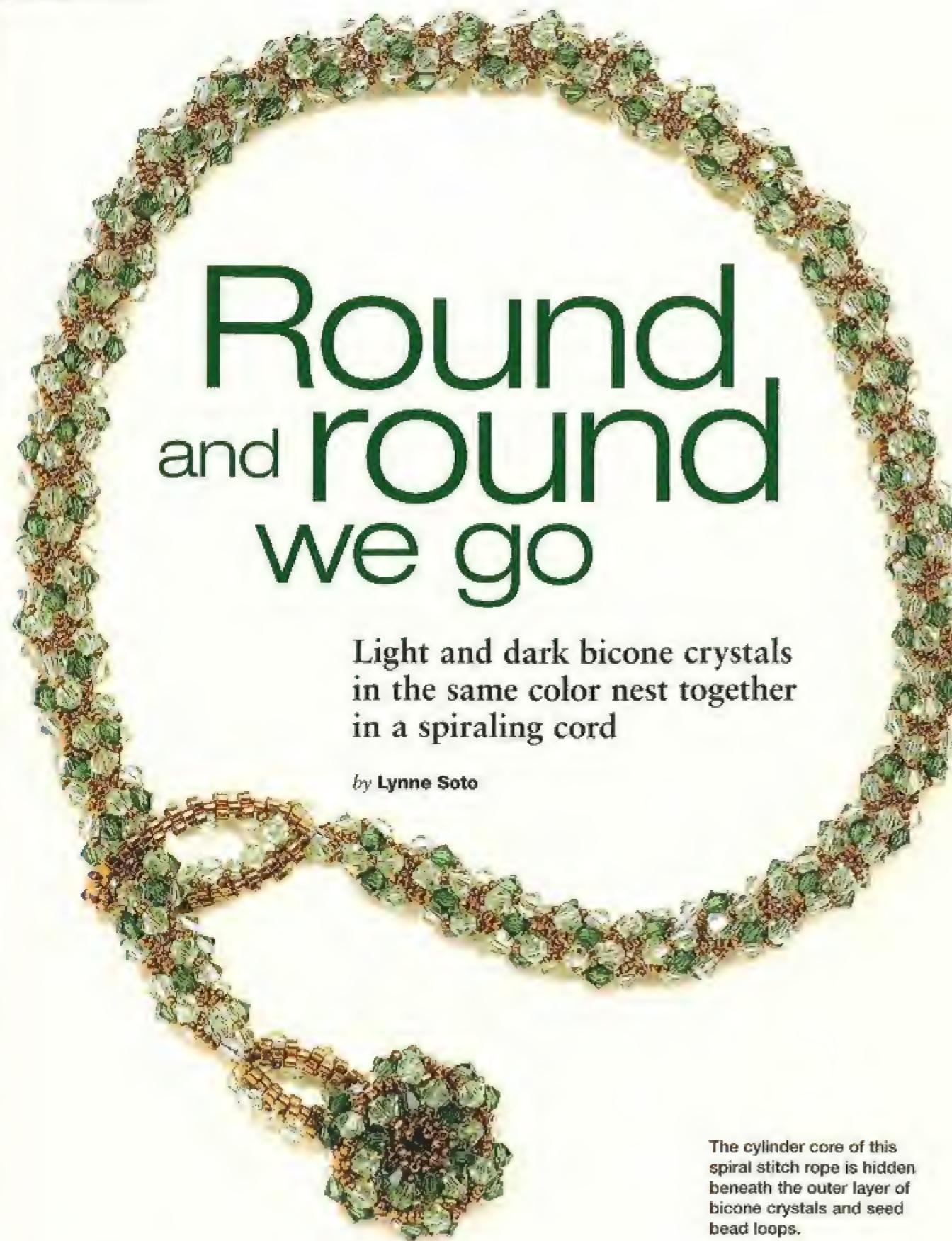


FIGURE 1



FIGURE 2

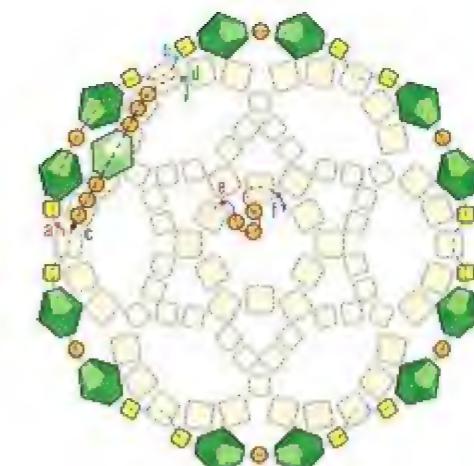


FIGURE 3



FIGURE 4



FIGURE 5

I love combining metallic beads and crystals because they each reflect light differently — the crystals sparkle and the metallic beads shine. Show off the medallion clasp by wearing it in front, or along one side of your neck.

## step by step

### Medallion

- [1] On 2 yd. (1.8 m) of Fireline, pick up six 10° cylinder beads, leaving a 12-in. (30 cm) tail. Sew through the 10°s again to form a ring. Sew through the first 10° again (figure 1, a–b).
- [2] Pick up a 10°, and sew through the next 10° in the ring. Repeat around the ring, and step up through the first 10° added in this step (b–c).
- [3] Pick up five 11° cylinder beads, skip a 10°, and sew through the next 10° (c–d). Repeat around the ring, and step up through the first three 11°s added in this step (d–e).
- [4] Pick up five 10°s, and sew through the center 11° of the next stitch of five 11°s (e–f). Repeat around the ring, and step up through the first three 10°s added in this step (f–g).
- [5] Sew through the next two 10°s and the center 11° (figure 2, a–b). Pick up a 15° seed bead, a color B 4 mm bicone crystal, and a 15°, and sew through the opposite 10° in the inner ring (b–c).

Sew back through the three beads added in this step (c–d). Sew through the 11° your thread exited at the start of this step in the same direction, and the next three 10°s (d–e).

- [6] Pick up a 15°, a color A 4 mm bicone crystal, and a 15°, and sew through the next 10° in the inner ring (e–f). Sew back through the three beads added in this step, and through the 10° your thread exited at the start of this step in the same direction (f–g). Repeat steps 5 and 6 around the ring.
- [7] Pick up an 11°, a B, a 15°, a B, and an 11°, and sew through the center 10° in the next stitch (figure 3, a–b). Repeat around the ring (b–c).

[8] Pick up three 15°s, an A, and three 15°s, and sew through the center 10° in the next stitch (c–d). Repeat around the ring.

- [9] Repeat steps 5–8 on the other side of the medallion. End the working thread (Basics, p. 68).
- [10] Thread a needle on the tail, and pick up three 15°s. Sew through the next 10° in the inner ring to make a

picot (e–f). Repeat around the ring to add five more picots to the inner ring. End the tail. Set the medallion aside.

### Necklace

- [1] On a comfortable length of Fireline, pick up seven 11°s, a 15°, an A, a 15°, an A, and a 15° (figure 4, a–b), leaving an 18-in. (46 cm) tail. Tie the beads into a ring with a square knot (Basics), and sew through the 11°s again (b–c). Move the loop just completed to the left of the spine.
- [2] Pick up an 11°, three 15°s, a B, and three 15°s, and snug them to the 11°s in the spine (figure 5, a–b). Sew through the top six 11°s in the spine and the 11° added in this step (b–c). Move the loop just completed to the left so it sits on top of the previous loop.
- [3] Pick up an 11°, a 15°, an A, a 15°, an A, and a 15°, and snug them to the 11°s in the spine. Sew through the top six 11°s in the spine and the 11° added in this step. Move the loop just completed to the left so it sits on top of the previous loop.

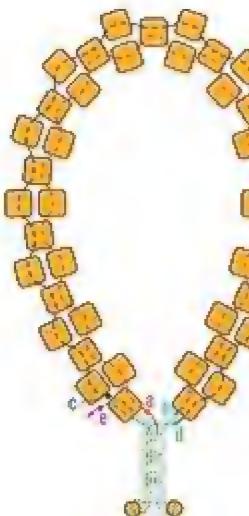


FIGURE 6



FIGURE 7



FIGURE 8

## RIGHT-ANGLE WEAVE / FRINGE



## materials

- necklace 18 in. (46 cm)
- 4 mm bicone crystals  
360 color A  
180 color B
  - 3 g 10° cylinder beads
  - 5 g 11° cylinder beads
  - 7 g 15° seed beads
  - Fireline 6 lb. test
  - beading needles, #13

[4] Repeat steps 2 and 3 until the necklace is about 2 in. (5 cm) short of the desired length. End and add thread (Basics) as needed. End with step 3. Do not end the working thread or tail.

## Clasp loops

[1] With the working thread, pick up 29 10's (figure 6, a-b). Sew through the three end 11's in the spine, pick up a 15°, and sew back through the 11's and the first 10° picked up at the start of this step (b-c).

[2] Working in peyote stitch (Basics), pick up one 10° in each stitch around the loop (c-d). Sew through the three end 11's in the spine, pick up a 15°, and sew back through the 11's and the first 10° in the ring (d-e).

[3] Pick up a 15°, an A, and a 15°, skip the next three 10's, and sew through the next 10° (figure 7, a-b). Repeat twice (b-c).

[4] Sew through the next four 10's (c-d).

[5] Repeat step 3 (d-e). Sew through the three end 11's in the spine, pick up a 15°, and sew back through the 11's and the first three 10's in the ring (e-f).

[6] Repeat step 3, but sew only two clusters (figure 8, a-b).

[7] Sew through the next eight 10's (b-c).

[8] Repeat step 3 (c-d). Sew through the three end 11's in the spine, pick up a 15°, and sew back through the 11's (d-e).

[9] Work one stitch with a 15°, an A, and a 15° (e-f), and sew through the next 12 10's.

[10] To attach the medallion to the loop, pick up three 10's, and sew through a 10° in the inner ring of the medallion that is not embellished with picots. Pick up three 10's, and sew through the 10° the thread exited at the start of this step. Repeat twice, skipping a 10° in the inner ring and sewing through the next 10°. Sew through the 10's in the loop, and end the working thread (photo a).

[11] Thread a needle on the tail of the necklace, and repeat steps 1-9, but with the following changes:

- Pick up enough 10's to fit around the medallion (approximately 41).
- In step 4, sew through the next 18 10's.
- In step 9, sew through all the 10's in the loop before ending the threads (photo b). •

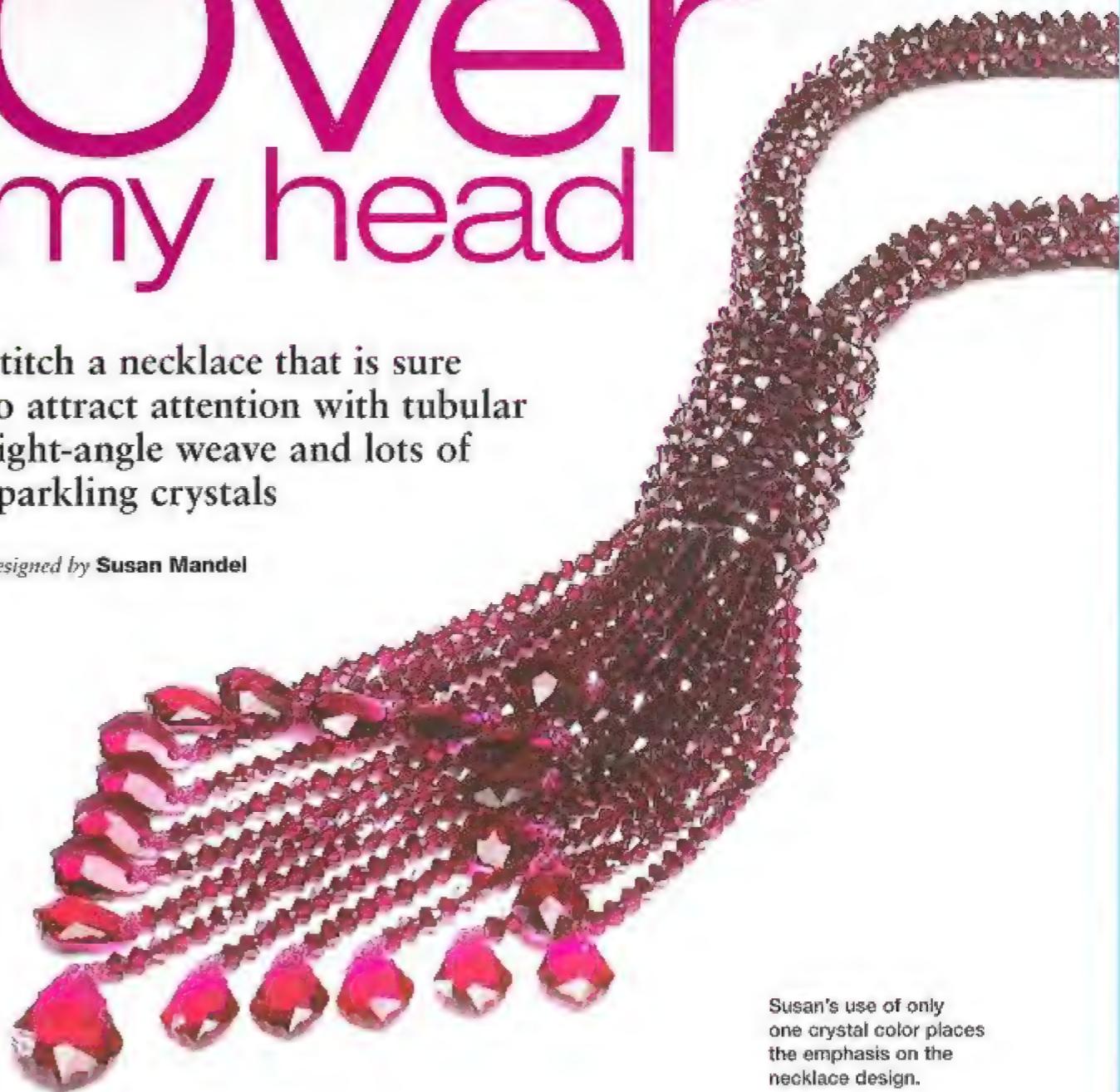


Lynne Soto is an associate editor of Bead&Button.  
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# Over my head

Stitch a necklace that is sure to attract attention with tubular right-angle weave and lots of sparkling crystals

designed by Susan Mandel



Susan's use of only one crystal color places the emphasis on the necklace design.



FIGURE 1



FIGURE 2



FIGURE 3

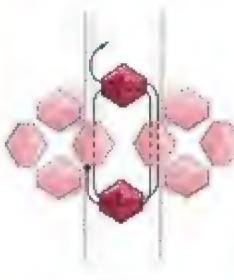


FIGURE 4



FIGURE 5



FIGURE 6



FIGURE 7



FIGURE 8

As a finalist in the 2008 Bead Dreams competition, Susan Mandel's *Noose* shows how a monochromatic color choice can highlight a great design.

## step by step

### Base

The necklace base is created using tubular right-angle weave (Basics, p. 68), with six stitches per round.

**[1]** On a comfortable length of Fireline, pick up four 4 mm bicone crystals. Sew through the first two 4 mms again to form a tight ring (figure 1).

**[2]** Pick up three 4 mms, sew through the 4 mm your thread exited in the previous step, and through the next two new 4 mms (figure 2). Repeat three times (figure 3).

**[3]** Wrap the strip around one end of the tubing. To form the strip into a ring, pick up a 4 mm, and sew through the end 4 mm in the first stitch. Pick up a 4 mm, and sew through the end 4 mm in the last stitch. Sew through the next three 4 mms, exiting the last 4 mm picked up (figure 4).

**[4]** To begin the next round, pick up three 4 mms, sew through the 4 mm your thread exited in the previous stitch, and through the three new 4 mms. Sew through the top 4 mm in the next stitch of the previous round (figure 5).

**[5]** Continue in tubular right-angle weave, picking up two 4 mms per stitch (figure 6) for the next four stitches, and one 4 mm for the last stitch (figure 7).

**[6]** Work subsequent rounds as in steps 4 and 5 until your base is 30 in. (76 cm) long, ending and adding thread (Basics) as needed. Trim the tubing flush with the ends of the base.

**[7]** To close the ends of the base, exit one of the 4 mms in the end round. Pick up a 4 mm, and sew through the opposite 4 mm in the round. Sew back through the new 4 mm and the 4 mm your thread exited at the start of this step (figure 8). Reinforce the thread path, and end the thread. Repeat on the other end of the base.

**[8]** To join the ends of the base, add 1 yd. (.9 m) of Fireline in the beadwork, and exit the last round of stitches on

one end of the base (figure 9, point a). Lay the base flat on your work surface with the ends side by side, making sure it is not twisted. Connect the ends of the base with 4 mms in right-angle weave, as shown (a-b), until you have added 14 4 mms. Flip over the base, and repeat to connect the ends of the base on the back. End the thread.

### "Knot"

**[1]** On 1 yd. (.9 m) of Fireline, leaving a 6-in. (15 cm) tail, make a right-angle weave strip using four 4 mms for the first stitch and three 4 mms for each of the next 14 stitches, for a total of 15 stitches.

**[2]** Wrap the strip around the joined ends of the base, close to the end. Work one more stitch to form the strip into a ring around the base.

**[3]** Attach the ring to the end rounds of the base using a square stitch (Basics) thread path, as shown (figure 10). End the thread.

**[4]** Repeat steps 1 and 2 to make seven more rings around the joined ends of the base, but only work a total of 14 stitches in step 1, and do not secure these rings to the base. These rings will be one stitch shorter than the bottom ring. End the thread.

### Fringe

The fringe will be stitched both to the crystals and in the spaces between the crystals in the end rounds of the base. Begin with the shortest fringe, which will distinguish the front of the necklace from the back.

**[1]** Add 2 yd. (1.8 m) of Fireline in the base, exiting the connecting 4 mm between the two ends of the base (figure 11, point a).

**[2]** Pick up 10 4 mms, three 15° seed beads, a small (16 x 11 mm) CRYSTALLIZED™ - Swarovski baroque pendant, and three 15°s. Skip the last seven beads picked up, sew back through the 4 mms, and sew through

## materials

necklace base 30 in. (76 cm) with 6-in. (15 cm) fringe

- 22 x 15 mm CRYSTALLIZED™ baroque pendant, ruby
- 19 16 x 11 mm CRYSTALLIZED™ baroque pendants, ruby
- 3069 4 mm bicone crystals, ruby satin
- 5 g 15° seed beads, ruby transparent
- Fireline 6 lb. test
- beading needles, #10
- 1 yd. (.9 m) 4 mm aquarium tubing

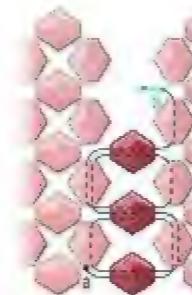


FIGURE 9

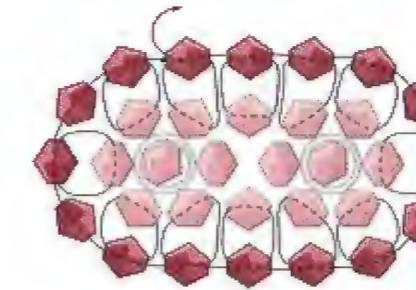


FIGURE 10

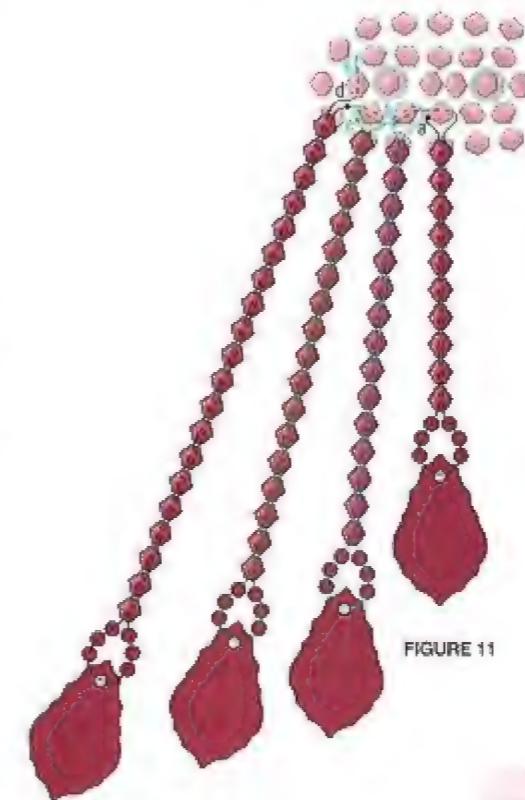


FIGURE 11

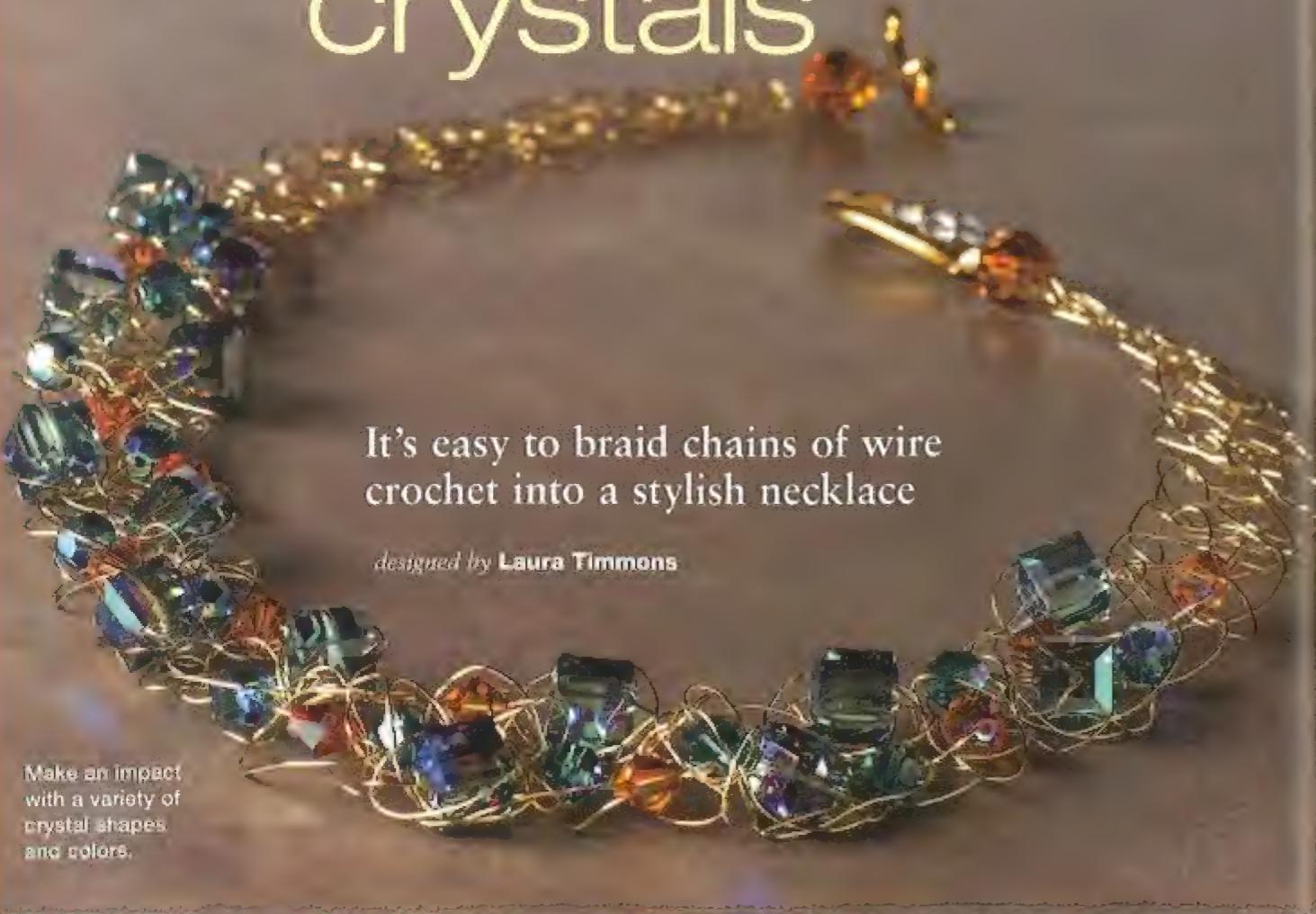


**EDITOR'S NOTE:**  
The baroque crystal pendants at the bottom of the fringe come in a limited number of colors. Substitute any top-drilled crystal pendant to expand your options. —Anna



Susan Mandel has been making and designing beaded jewelry for about 11 years. She loves the irony inherent in this piece. At first glance, it looks like an ordinary necklace, but it's also a noose. Contact Susan through her Web site at [beadweaver.blogspot.com](http://beadweaver.blogspot.com).

# Twisted crystals



It's easy to braid chains of wire crochet into a stylish necklace

designed by Laura Timmons

Wire crochet jewelry gives the impression of crystals suspended in midair. The sparkle of gold-tone wire sets off the glitter of large cube, round, and bicone crystals.

## step by step

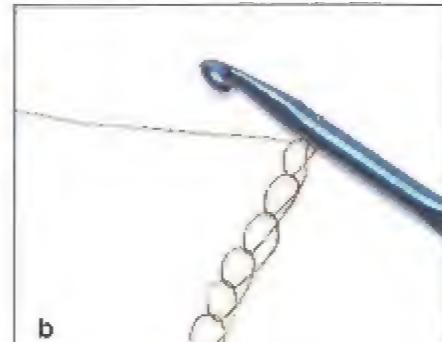
### Wire crochet chains

[1] Unwind 1 yd. (.9 m) of craft wire, leaving it attached to the spool. To remove the curl from the wire, gently

pull the wire between your thumb and index finger. Avoid bending the wire. [2] String the 8 mm cubes on the wire. [3] Loop the wire around the crochet hook 6 in. (15 cm) from the end of the wire. Cross the tail end over the wire

attached to the spool (photo a). Chain (Basics, p. 68) 10 stitches (photo b), forming loose loops approximately  $\frac{1}{8}$ – $\frac{1}{2}$  in. (1–1.3 cm) in size.

[4] Snug a cube to the last chain, and chain one stitch (photo c). Chain a stitch without a cube. [5] Repeat step 4 to add the remaining cubes to the crocheted chain. [6] Chain nine stitches. Leaving a 6-in. (1.5 cm) tail, cut the wire. Make one



more chain stitch, and pull the wire through the last stitch. Flatten the end chain loops slightly.

[7] Repeat steps 1–6 to crochet a chain using the 6 mm round crystals. Repeat again with the 6 mm bicone crystals.

### Assembly

[1] Lay the three chains next to each other, aligning the beads (photo d).

[2] Twist the 6-in. (15 cm) wire ends together at the base of the chain loops on one end (photo e).

[3] Braid the chains together, first crossing the right-hand chain over the center chain, and then crossing the left-hand chain over the middle chain (photo f). Repeat for the length of the chains. Bend the crocheted wire loops to position the crystals next to each other. Twist the wire ends together at the base of the chain loops on the other end of the necklace.

[4] Slide the twisted wire at one end through an 8 mm round crystal and half of the clasp. Bend the wire around the clasp loop, and twist it around the necklace wire, leaving a  $\frac{1}{8}$ -in. (1 cm) gap between the clasp and the 8 mm. Trim the wires, and use the bentnose pliers to smooth down the ends. Repeat on the other end of the necklace.

[5] Gently curve the necklace to fit your neck. •

### materials

- necklace 19 in. (48 cm)
- 14 8 mm cubes ([jewelrysupply.com](http://jewelrysupply.com), 866-380-7464)
- 2 8 mm round crystals
- 16 6 mm round crystals
- 16 6 mm bicone crystals
- clasp
- 6 yd. (5.5 m) 28-gauge craft wire
- crochet hook, size I (5.5 mm) or J (6 mm)
- bentnose pliers
- wire cutters



### DESIGNER'S NOTE:

When crocheting your wire, try to keep the size of your loops consistent. Do not make them too small; they will compress as you braid the chains.

### EDITOR'S NOTE:

If the crystals are clustering together as you braid, you may need to take apart the braid and realign the three chains to stagger the beads in each strand. —Lynne

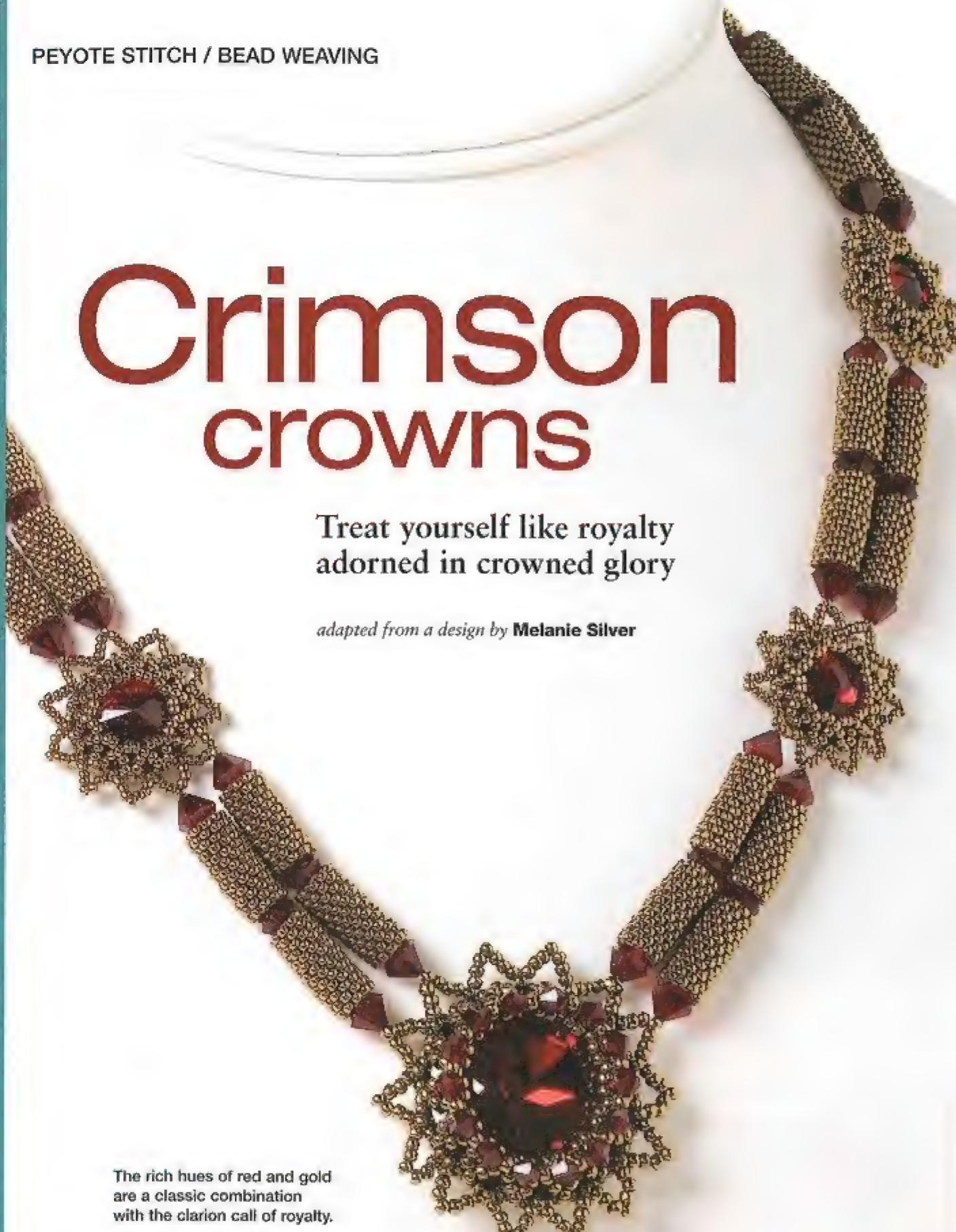


Laura Timmons lives in Leawood, Kan., in the U.S. She teaches for CRYSTALLIZED™ - Swarovski Elements. She sells her products through her company, Vintage Moon Creations. Visit her Web site, [vintagemoon.net](http://vintagemoon.net), for more information. Contact Laura at [vmc@kc.rr.com](mailto:vmc@kc.rr.com), or call her at (913) 269-9391.

# Crimson crowns

Treat yourself like royalty adorned in crowned glory

*adapted from a design by Melanie Silver*



The rich hues of red and gold are a classic combination with the clarion call of royalty.

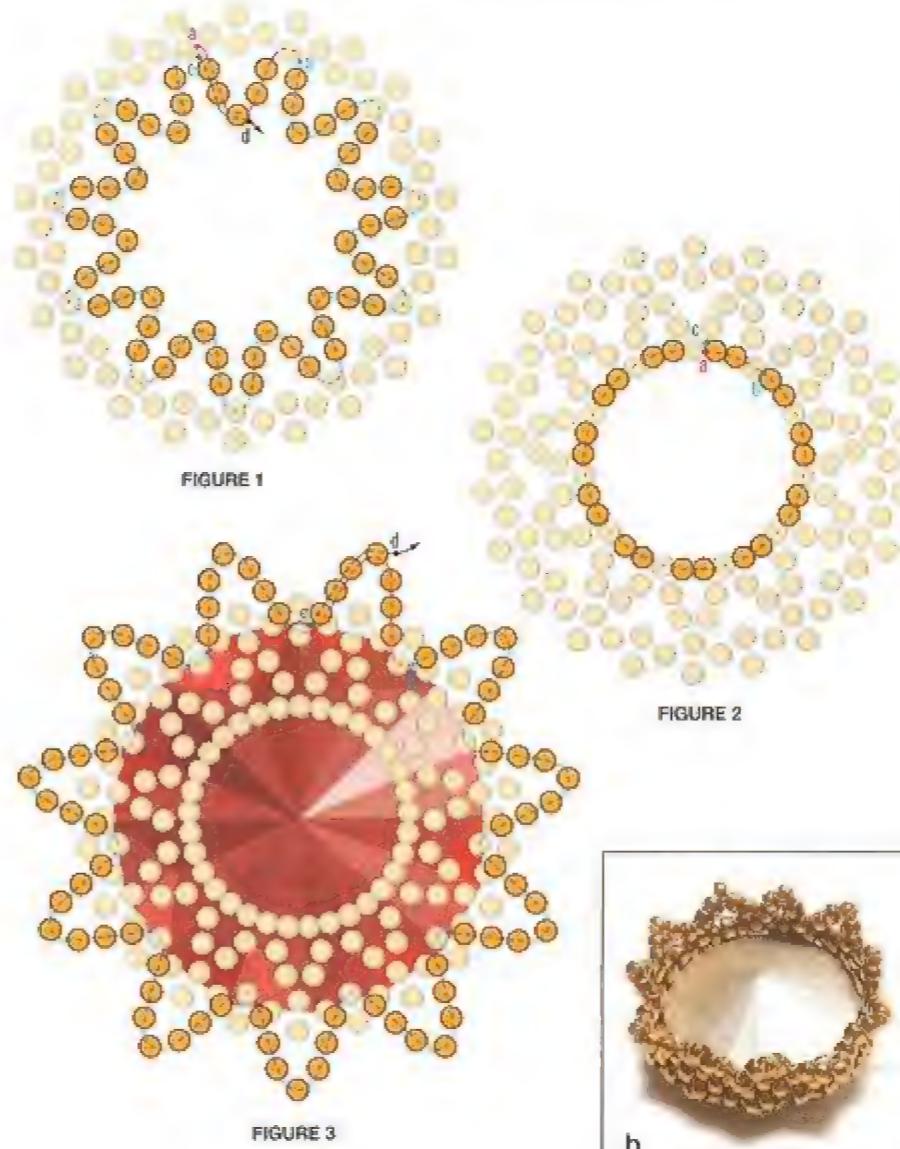


FIGURE 1

FIGURE 2

FIGURE 3

- materials**
- necklace 23 in. (58 cm)
  - 27 mm crystal stone
  - 6 14 mm crystal rivolis
  - 48 6 mm bicone crystals
  - 27 4 mm bicone crystals
  - 8–10 g 11° seed beads
  - 28–30 g 15° seed beads
  - nylon beading thread, size A
  - beading needles, #12
  - coffee stirring straw



b

c

The classic and eye-catching color combination of red and gold gives this necklace a rich look without breaking the bank. This is a simplified version of Melanie's *Empress delight* necklace, which is embellished with additional crystal shapes.

## step by step

### Peyote tubes

[1] On 1 yd. (.9 m) of thread, attach a stop bead (Basics, p. 68), leaving a 6-in. (15 cm) tail.

[2] Pick up 13 15° seed beads. Work a total of 20 rows of flat odd-count peyote stitch (Basics) to make a strip that is 13 beads wide with 10 beads on each straight edge.

[3] Remove the stop bead. Zip up (Basics) the strip to form a tube (photo a). End the working thread and tail (Basics).

[4] Repeat steps 1–3 31 times for a total of 32 peyote tubes. Set the peyote tubes aside.

### Rivoli and stone bezels

#### 14 mm rivolis

[1] On a comfortable length of thread, pick up 44 15°s, and tie them into a ring with a square knot (Basics), leaving a little slack and a 1-in. (2.5 cm) tail. Sew through the ring again, pulling the knot to hide it in the beadwork. Trim the tail.

[2] Work one round of tubular peyote stitch (Basics). Step up through the first 15° added in the round.

[3] Pick up five 15°s, skip an up-bead, and sew through the next up-bead (figure 1, a–b) to form a five-bead picot. Repeat around the ring (b–c). Sew through the first three 15°s added (c–d) to exit the middle 15° in the first picot.

[4] Pick up two 15°s, and sew through the middle 15° in the next picot (figure 2, a–b). Repeat around the ring (b–c). Tighten the tension around the inner ring, and tie a few half-hitch knots (Basics) to secure the thread.

[5] Sew through the beadwork to exit an up-bead on the outer edge of the ring.

[6] Repeat step 3.

[7] Place a rivoli face down in the bezel (photo b). Pick up a 15°, and sew through the middle 15° of the next picot (photo c). Repeat around the ring, and tighten the tension around the inner ring on the back of the rivoli. Tie a few

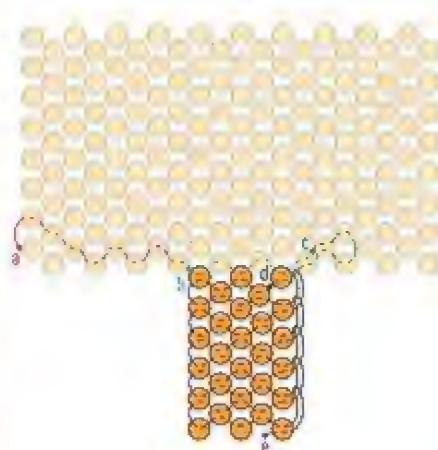


FIGURE 4



half-hitch knots to secure the thread. [8] Sew through the beadwork to exit an up-bead on the front of the bezel that is not connected to a picot.

[9] Pick up seven 15°s, and sew through the next up-bead that is not connected to a picot (photo d and figure 3, a-b). Repeat around the ring (b-c). Tie a few half-hitch knots, but do not end the thread. Sew through the beadwork to exit the middle 15° of the first picot added in this step (c-d).

[10] Repeat steps 1-9 five times to make a total of six 14 mm rivoli bezels.

#### 27 mm stone

[1] On a comfortable length of thread, pick up 56 11° seed beads, and tie them into a ring with a square knot, leaving a little slack and a 1-in. (2.5 cm) tail. Sew through the ring again, pulling the knot to hide it in the beadwork. Trim the tail.

[2] Repeat steps 2-9 of "14 mm rivolis" for the 27 mm stone, but make the following changes:

- Use 11°s instead of 15°s
- In step 7, pick up two 11°s instead of one between picots.

[3] Sew through the beadwork to exit a middle bead of a picot in the inner ring on the front of the stone. Pick up an 11°, and use a square stitch thread path to attach it to the bead your needle exited at the start of this step (photo e).

[4] Pick up a 4 mm bicone crystal and an 11°. Square stitch the 11° to the middle bead of the next picot (photo f). Repeat around the ring. Tie a few half-hitch knots, and sew through the beadwork to exit the middle bead of a picot on the outer ring. Do not end the thread.

#### Clasp

##### Toggle bar

[1] On 2 yd. (1.8 m) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail.

[2] Pick up 20 15°s. Work a total of 16 rows of flat even-count peyote stitch (Basics) to make a strip that is 20 beads wide with eight beads on each straight edge.

[3] Sew through the beadwork to exit the fourth up-bead in the 16th row (figure 4, a-b). Work three stitches (b-c), and sew through the beadwork to exit the last bead added (c-d). Work 12 rows of odd-count peyote stitch to make a tab that is five beads wide with six beads on each straight edge (d-e). End the thread.

[4] Remove the stop bead, and thread a needle on the tail. Wrap the peyote strip around the coffee stirring straw, and zip up the strip to form a tube (photo g). Trim the stirring straw flush with the edges of the toggle bar.

[5] Sew through the straw inside the toggle bar, and pick up a 4 mm and a 15°. Sew back through the 4 mm and the straw. Pick up a 4 mm and a 15°, and sew back through the 4 mm and the straw. End the thread and tail.

##### Loop

[1] Keeping the tension tight, repeat steps 1-3 of "Rivoli and stone bezels: 14 mm rivolis," but use 7 15°s for each picot.

[2] Pick up a 15°, a 4 mm, and a 15°, and sew through the middle 15° of the next picot. Repeat around the ring, and end the thread.



h

#### EDITOR'S NOTE:

To work the peyote tubes without the odd-count peyote turns, start with 12 15°s, and stitch in flat even-count peyote for 20 rows. Then, brick stitch (Basics) 10 15°s along one edge, and zip up. —Tea



i

#### Necklace assembly

[1] Using the remaining thread of the 27 mm stone, pick up a 6 mm bicone crystal, a peyote tube, a 6 mm, a peyote tube, and a 6 mm. Sew through the middle bead of a picot around the outer edge of a 14 mm rivoli. Sew back through the beads and tubes just added, and sew through the bead your thread exited at the start of this step (photo h). Retrace the thread path to reinforce the connection.

[2] Sew through the beadwork to exit the middle bead of the next picot. Repeat step 1, and end the thread.

[3] Using the thread remaining on the 14 mm rivoli just added, sew through the beadwork to exit a middle bead of a picot opposite the previous connection, making sure three unattached picots on the rivoli are facing the inner edge of the necklace while four unattached picots face the outer edge.

[4] To add two more 14 mm rivolis, repeat steps 1-3 twice, adding and ending thread (Basics) as needed.

[5] To add a clasp half, repeat steps 1 and 2, but sew into the end beads of a clasp half (photo i) instead of the picots of a rivoli. End the thread.

[6] Add thread to the 27 mm stone. Sew through the beadwork, skipping

two picots along the top edge of the bezel, to exit the middle bead of the next picot. Repeat steps 1-5 on the other side of the 27 mm stone to make a mirror image of the first half. •

To see the original necklace designed by Melanie Silver (right), visit Melanie's new Web site, [crystalfeatherstudios.com](http://crystalfeatherstudios.com).



Melanie Silver has been beading since childhood. Her ever

expanding beadwork repertoire is influenced by her B.A. in art from Northeastern Illinois University, in the U.S. She has two sons and teaches beading and Art Clay classes in Illinois, Indiana, and Wisconsin. Contact Melanie at (847) 682-4964, e-mail her at [melaniesilver@crystalfeatherstudios.com](mailto:melaniesilver@crystalfeatherstudios.com), or visit her Web site, [crystalfeatherstudios.com](http://crystalfeatherstudios.com).



# Sunset over Hawaii



The colors of a deep sunset — gold, purple, and pink with black accents — inspired this necklace

designed by Cindy Cohn

Include several crystal shapes — bicones, cubes, rounds, and drops — in this necklace. It will sparkle just like a sunset over water.



I used bead crochet to pack a powerful color punch, layering a variety of crystal shapes and colors in a tightly constructed choker. The colors in the bead rope and fringe look like they are randomly placed, but there is a defined stringing order to the beads that creates this impression. The dark colors remind me of twilight as the sun slips below the horizon.

## step by step

### Necklace

[1] Coat the tip of the cotton thread with nail polish. Let the nail polish dry. [2] Use the stiffened end to string 336 sets of three to five crystals. Start and end each set with a 3 mm jet bicone crystal. Vary the shapes, colors, and sizes of crystals within each set.

The beadwork will be worked in flat crocheted, with six stitches per row. Check the arrangement of the beads every four or five rows to make sure the pattern looks random. Because you will alternate crocheting rows with and without crystals, zigzag the thread to approximate the placement of the crystals in the beadwork (photo a). Do not cut the thread from the spool. Slide the beads toward the spool, leaving 1 yd. (.9 m) of thread without beads.

[3] Tie a slip knot (Basics, p. 68), leaving an 8-in. (20 cm) tail. Chain

(Basics) eight stitches without beads.

[4] Slide the first set of crystals to the hook, insert the hook in the third chain stitch from the hook, and work a single bead crochet stitch (Basics). Repeat five times, placing a single bead crochet stitch in each chain stitch (photo b). Chain two stitches, and turn.

[5] Insert the hook through both loops of the last single bead crochet stitch in the previous row, and work a single crochet stitch without a bead. Work five more single crochet stitches without beads. Chain two stitches, and turn.

[6] Insert the hook through both loops of the last single crochet stitch in the previous row, and work a single bead crochet stitch. Work five more single bead crochet stitches. Chain two stitches, and turn.

[7] Repeat steps 5 and 6, crocheting 112 rows with an alternating pattern of a row with and a row without beads. This will place all the beaded loops on

the same side of the beadwork. End with a row without beads, leaving an 8-in. (20 cm) tail. Do not end the working thread or tail.

[8] Attach a needle to a comfortable length of thread, and sew the edges of the beadwork together with whip stitch (Basics). End the working thread and tail (Basics).

[9] Attach a needle to an 8-in. (20 cm) tail, and pick up an 8 mm round crystal and a split ring. Sew back through the 8 mm, and the beadwork. Retrace the thread path, and end the tail. Repeat on the other end of the rope.

[10] Cut the second-to-last link from the chain to remove the last link intact. Set the intact link aside.

[11] Slide the eye half of the clasp and an end link of the long piece of chain onto a split ring. Slide the other end link of the chain onto a split ring attached in step 9 (photo c).

[12] Slide the hook half of the clasp and the single link from step 10 onto a split ring. Attach the link to the remaining split ring at the other end of the necklace.

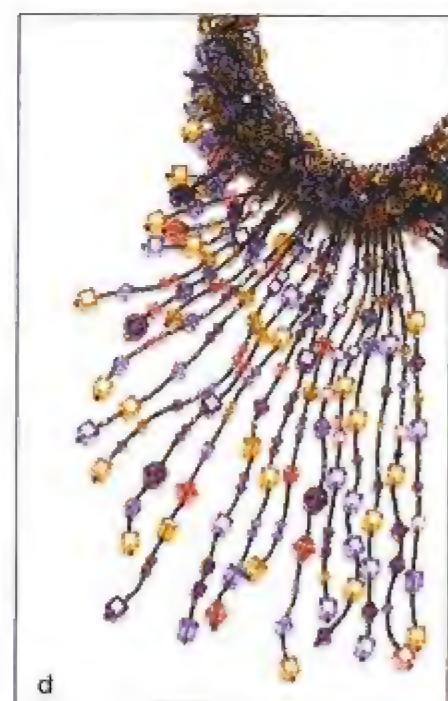
[13] You may choose to sew top-drilled bicone drop crystals and other crystals onto the crocheted rope to fill in noticeable spaces. Use a comfortable length of nylon beading thread and a beading needle.

**materials**

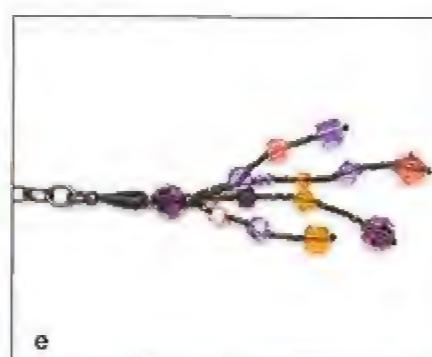
- necklace 17–20 in. (43–51 cm)
- 8 mm round crystals (amethyst)
- 12 8 mm bicone crystals (padparadscha)
- 156 6 mm CRYSTALLIZED™ cubes (amber, amethyst, padparadscha, and tanzanite)
- 84 6 mm round crystals in a mix of 4 colors (amber, amethyst, padparadscha, and tanzanite)
- 84 6 mm bicone crystals in a mix of 3 colors (amber, amethyst, and padparadscha)
- 12 6 mm top-drilled bicone drop crystals (amber) (optional)
- 72 4 mm CRYSTALLIZED™ cubes in a mix of 3 colors (amethyst, padparadscha, and tanzanite)
- 72 4 mm round crystals in a mix of 3 colors (amber, amethyst, and padparadscha)
- 204 4 mm bicone crystals in a mix of 3 colors (amber, amethyst, and tanzanite)
- 3 mm bicone crystals 228 amber, padparadscha, and tanzanite
- 744 jet
- 15<sup>th</sup> hex-cut seed beads
- 8 g matte black
- 8 g shiny black
- hook-and-eye clasp
- 4 in. (10 cm) chain, 6 mm links
- 4 6 mm split rings
- ball of size #10 mercerized cotton crochet thread (black)
- nylon beading thread, size D (black)
- beading needles, #12
- sewing needle
- crochet hook, 1.50 mm (US #8)
- nail polish
- wire cutters



*Cindy Cohn expresses her artistic side in painting, mosaic, fabric, stained glass, and jewelry design. She is also a published book illustrator. Cindy is the director of operations for Sandal Tree, Hawaii's premier resort footwear and accessories boutique. Contact her at cindycohn@hawaii.rr.com.*

**Fringe**

[1] Add a comfortable length of beading thread to the beaded tube, and sew through the beadwork to exit the center of the necklace. Start each fringe with a 3 mm jet bicone. String a combination of crystals in different shapes, colors, and sizes, filling in between the crystals with both matte and shiny black 15<sup>th</sup> hex-cut seed beads. End each strand with either a 6 or 8 mm crystal and a 15<sup>th</sup>. Skip the 15<sup>th</sup>, and sew back through the other beads in the strand. Secure each strand of fringe with an overhand knot (Basics) before starting the next fringe. Work outward from the center for 3 in. (7.6 cm), varying the length of the strands from 6 in. (15 cm) at the center, to  $\frac{1}{2}$  in. (1 cm) at the outer edge (photo d). Repeat on the other side to sew a total of 72 strands of fringe.

**EDITOR'S NOTE:**

Find inspiration in nature for your color palette. In Wisconsin, sunrises over Lake Michigan feature the same color combination of gold, purple, and pink, but display lighter versions of the colors. — Lynne

[2] You may choose to embellish the eye of the clasp with strands of fringe, varying in length from 1–2½ in. (2.5–6.4 cm). Pick up an 8 mm round and other beads similar to those you used for the necklace fringe. End with a 6 or 8 mm crystal and a 15<sup>th</sup>. Skip the 15<sup>th</sup>, and sew back through the beads, the 8 mm round, and the eye of the clasp. Repeat three or four times. End the threads (photo e). •



# Sugar and spice

Accentuate soft pastels with zesty rich hues

by Tea Benduhn



Drape a bold line of bright color with a soft pastel, and tie the colors together with a rich tone.

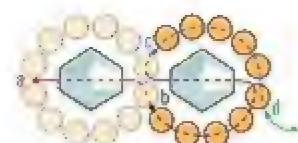


FIGURE 1

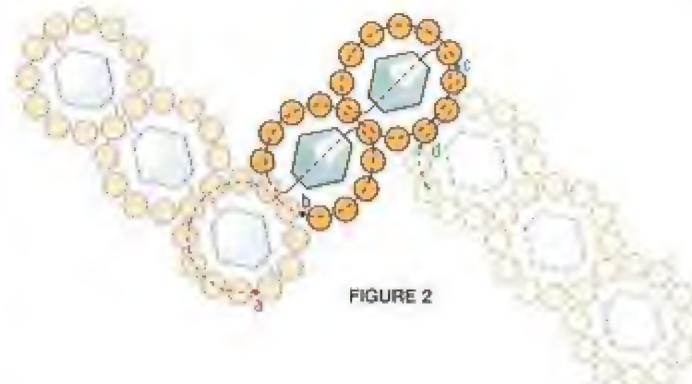


FIGURE 2



FIGURE 3

This zigzag collar is a study in contrasts: Frosty pastel sea foam and steamy hot fuchsia come together harmoniously with the help of a warm drizzle of richly hued honey.

## stepbystep

As you work the steps, end and add thread (Basics, p. 68) as needed.

### Zigzag

[1] On a comfortable length of Fireline, pick up 12 11° seed beads, and tie them into a ring with a square knot (Basics) leaving a 6-in. (15 cm) tail. Pick up a 4 mm bicone crystal, and sew through the seventh 11° in the ring (figure 1, a-b) to make a ringed 4 mm.

[2] Pick up five 11°s and a 4 mm, and sew through the 11° previous to the 11° your thread exited at the start of this step (b-c). Pick up five 11°s, and sew through the last 11° added at the start of this step (c-d).

[3] Repeat step 2 to make a total of three ringed 4 mms.

[4] Sew through the next nine 11°s (figure 2, a-b), and repeat step 2 twice (b-c) to make a V that has a total of five

ringed 4 mms. Each leg of the V has three ringed 4 mms, but, because they share the middle ringed 4 mm, the V has a total of five.

[5] Sew through the next three 11°s (c-d). The ringed 4 mm you just finished is a peak. It is shared with the first leg of the next V, so it should be counted as the first ringed 4 mm of the next leg.

[6] Repeat steps 2-5 eight times for a total of nine connected Vs, but adjust the number of ringed 4 mms in each leg as follows:

- make the second V with four 4 mms
- make the third V with five 4 mms
- make the fourth V with six 4 mms
- make the fifth V with seven 4 mms
- make the sixth V with six 4 mms
- make the seventh V with five 4 mms
- make the eighth V with four 4 mms
- make the ninth V with three 4 mms.

[7] Secure the working thread with a few half-hitch knots (Basics), but do not trim. End the tail.

### Connecting the peaks

[1] On a comfortable length of Fireline, pick up 16 11°s, and tie them into a ring with a square knot, leaving a 12-in. (30 cm) tail. Pick up a 6 mm bicone crystal, and sew through the ninth 11° in the ring, as in step 1 of "Zigzag."

[2] Pick up seven 11°s and a 6 mm, and sew through the 11° previous to the 11° your thread exited at the start of this step, as in step 2 of "Zigzag." Pick up seven 11°s, and sew through the last 11° added at the start of this step.

[3] Repeat step 2 six times for a total of seven ringed 6 mms.

[4] Pick up two 11°s, sew through the 11° at the end of the zigzag as shown in figure 3, a-b, and pick up two 11°s and a 4 mm (b-c).

[5] Sew through the 11° previous to the 11° your thread exited at the start of step 4, pick up five 11°s, and sew through the last 11° added at the end of step 4 (photo a and c-d).

[6] Repeat step 2 (d-e).

[7] Repeat step 4, but sew through the middle 11° of the ringed 4 mm at



a



b



c



d

### materials

necklace 15 in. (38 cm)

- 9 6 x 10 mm crystal briolettes
- 39 6 mm bicone crystals
- 79 4 mm bicone crystals
- 10 g 11° seed beads
- 1 g 15° seed beads
- clasp
- Fireline 6 lb. test
- beading needles, #12



This necklace works up quickly enough for you to make several color

combinations. Try pairing crystals that contrast in:

- Hue, such as purple and yellow
- Intensity, such as pale and rich
- Shade, such as dark and light
- Opacity, such as transparent and opaque or frosted.

Tie the contrasting crystals together with seed beads in a neutral, metallic, or tertiary color.

If you're not comfortable with great contrasts in color, try making this necklace in an analogous or monochromatic color scheme (see "Designing with color," p. 27, for more information). To make one of these color schemes work well, make sure to vary the values in the colors so that you still have both light and dark tones. A gradation from a dark color along the neckline to a lighter color in the dangles would make a lovely variation.



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## TWISTED TUBULAR HERRINGBONE STITCH

# Sparkling spirals

Combine bicone crystals with smaller seed beads for a herringbone rope that twists and turns

designed by Linda Gettings

Take a basic twisted herringbone rope, add some crystals, and create a dazzling necklace that spins and spirals around your neck. Discover your own special seed bead and crystal color combination, or use contrasting colors to distinguish the different textures and emphasize the spiral.

### stepbystep

[1] On a comfortable length of Fireline, pick up four color C 8° seed beads, and sew through the four Cs again, leaving a 24-in. (61 cm) tail. Arrange the Cs into two stacks of two beads (figure 1, a–b).

[2] Pick up two Cs, and sew through the previous stack of Cs, and the new stack of Cs again (b–c). Working in ladder stitch (Basics, p. 68), repeat three times, for a total of six stacks (c–d).

Sew through the first stack of Cs and the last stack again to form a ring (d–e). [3] Pick up a C and a color A 4 mm bicone crystal, and sew down through the top bead in the next stack, and up through the top two beads in the following stack (figure 2, a–b). Repeat (b–c), then sew

[4] Pick up a color D 8° seed bead and a color B 4 mm bicone crystal, and sew down through the top bead in the next stack, and up through the top two beads in the following stack (b–c).

[5] Pick up a C and a D, and sew down through the top bead of the next stack, and up through the top three beads of the following stack to complete the round and step up (c–d).

[6] Repeat steps 3–5 to continue working in twisted tubular herringbone (Basics), following the established bead pattern, until the rope is 14 in. (35 cm) long, ending and adding thread (Basics) as needed. You'll notice a twist or spiral developing as you stitch.

[7] Work a round of herringbone, picking up two Cs in each stitch (figure 3, a–b). Repeat (b–c), then sew

### EDITOR'S NOTES:

- The tension you bead with affects both the size and shape of the spiral and the number of crystals you need. If you stitch tightly, you'll need more seed beads and crystals to reach the desired length than if you stitch loosely. The black, purple, and brown necklace needed 43 color A 4 mm bicones to make a 4-in. (10 cm) rope, while 4 in. (10 cm) of the blue and gold necklace required 64 color A 4 mm bicones.

- As I was stitching the blue and gold necklace, I noticed that my thread was very visible. To hide the thread, I added 15's between the crystals and between the crystals and seed beads (in the center of each stitch or between stitches), and worked each stitch as though it only had two beads.

—Lesley

through the last two rounds again, using a ladder stitch thread path (c–d). If your thread is shorter than 24 in. (61 cm), end the thread and add a new one.

[8] Pick up 16 4–8 mm accent beads, five 11° seed beads, half of the clasp, and five 11°s, and sew back through the accent beads (photo a). Sew down through a C on the end of the herringbone rope, and up through the next C (photo b). Retrace the thread path through the accent beads and clasp, and end the thread in the herringbone rope. Repeat on the other end of the rope with the other half of the clasp. •

  
The directions here are for the black, purple, and brown necklace. If you like the tighter spiral of the purple, red, and green necklace, combine 3 mm bicones and 11° seed beads. Want to add even more sparkle? Try using a 3 mm round crystal between your 4 mm bicones, as in the blue and gold necklace. For a complete list of the colors used, check out the Resource Guide at [BeadAndButton.com/resources](http://BeadAndButton.com/resources).

Linda took her cues from an art bead and used black and amethyst crystals with warm neutral seed beads in brown and caramel.

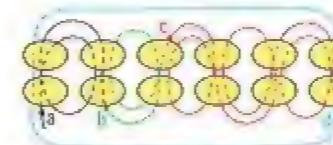


FIGURE 1

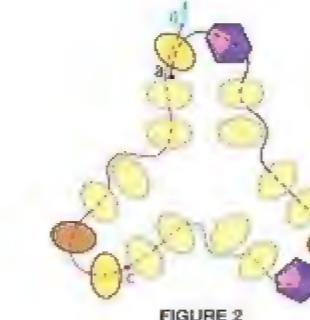


FIGURE 2

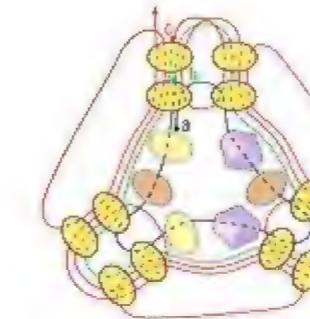


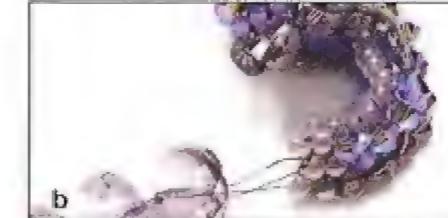
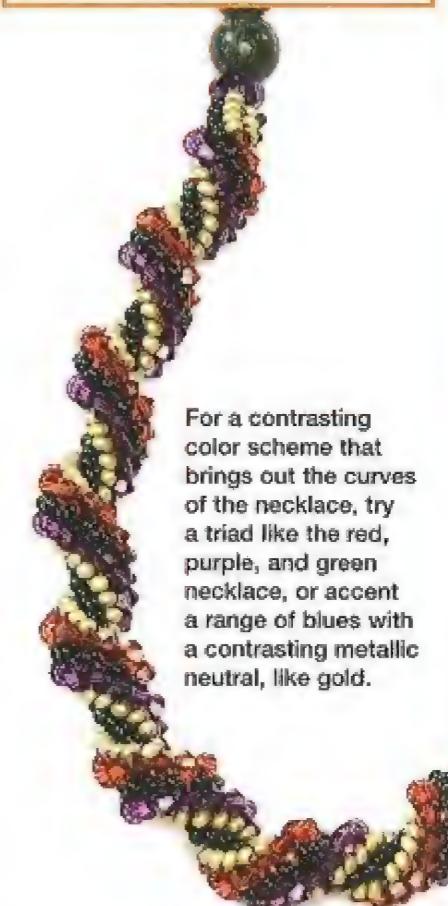
FIGURE 3

### materials

- necklace 20½ in. (52.1 cm), including a 14-in. (36 cm) rope
- 32 4–8 mm accent beads
- 150\* 4 mm bicone crystals in each of 2 colors: A, B
- 7 g 8° seed beads in each of 2 colors: C, D
- 1 g 11° seed beads
- clasp
- Fireline 6 lb. test
- beading needles, #10 or #12

\* See the Editor's notes for information on the number of beads used in this necklace.

For a contrasting color scheme that brings out the curves of the necklace, try a triad like the red, purple, and green necklace, or accent a range of blues with a contrasting metallic neutral, like gold.



Linda Gettings is a jewelry designer who teaches beading in Pennsylvania and New Jersey, and is the author of the book *Great Beaded Gifts*. Contact Linda at [ladybeading@aol.com](mailto:ladybeading@aol.com).

# Roundabout

Combine a variety of techniques for an exquisite showpiece

designed by Jessica Fehrman



Long strands fringed with crystals can be wrapped and worn in a variety of ways.

## materials

- lariat 56 in. (1.4 m) with 2½-in. (6.4 cm) centerpiece
- 18 mm rivoli
- 14 mm rivoli
- 32–44 3–8 mm cube, round, and bicone crystals, in 1–4 colors
- 20–40 4 mm bicone crystals
- 12 g 11° cylinder beads
- 15 g 13° three-cut seed beads
- 18 g 15° Japanese seed beads
- 40–80 3 mm flat spacers
- 2 5 x 18 – 7 x 20 mm cones
- 6 in. (15 cm) cable chain, 3 mm links
- 32–44 1-in. (2.5 cm) head pins
- nylon beading thread or Fireline 4 lb. test
- beading needles, #12 or #13
- chainnose pliers
- roundnose pliers
- wire cutters

With two long strands featuring stitching, stringing, and basic wirework, this lariat is fun to make and fun to wear. Crystal rivolis, bicones, cubes, and rounds add color and sparkle in a blend of sizes.

## stepbystep

### Centerpiece

- [1] On 20 in. (51 cm) of thread, attach a stop bead (Basics, p. 68), leaving a 6-in. (15 cm) tail. Pick up 46 11° cylinder beads, and work in tubular peyote to bezel the 18 mm rivoli (Basics), stitching a total of four rounds with cylinder beads with two rounds of 15° seed beads on each side. Do not end the working thread or tail.
- [2] Repeat step 1 to bezel the 14 mm rivoli, but pick up 36 cylinders to start the bezel.
- [3] On 24 in. (61 cm) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail.

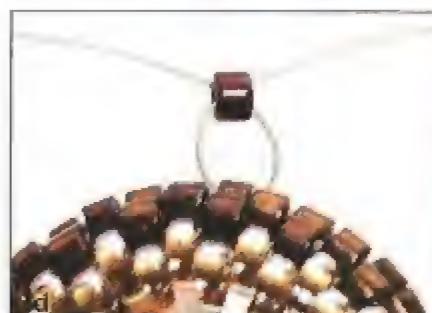
Pick up an alternating pattern of a 15° and a cylinder 28 times, and sew through the first 15° again to form a ring. Working in tubular peyote, stitch two rounds using 15° seed beads, and four rounds using cylinder beads. Zip up (Basics) the edges to form a circular tube.

- [4] Remove the stop beads, and use the working threads and/or tails to stitch the three components together, as follows: Exit a cylinder in one of the two center rounds on the 14 mm rivoli, and sew through a cylinder in the corresponding round on the 18 mm rivoli (photo a). Sew through the next cylinder, turn, and sew through the adjacent cylinder (photo b), and back

**DESIGNER'S NOTE:**  
For added sparkle, you can incorporate crystals into the embellished crossweave ropes. Simply replace a few seed beads with small (2–4 mm) crystals as you stitch the outer loops.



When combining so many techniques and textures in one piece, it's wise to keep the colors in the same family. Here, mellow purples meet a hint of teal for a necklace that showcases the range of tones in its lovely crystals and rivolis without being garish. On p. 52, sandy neutrals are highlighted by flashes of pink, copper, and orange for a slightly brighter effect.



### Embellished ropes

- [1] Find the cylinder bead in one of the center rounds on the 14 mm rivoli that is opposite the join with the 18 mm rivoli. Center this bead on a 3-yd. (2.7 mm) length of thread with a needle on each end.
- [2] Pick up a cylinder with one needle, and cross the other thread through it (photo d). Pull snug. Continue in cross-weave technique (Basics) to make a ladder of cylinders 14 in. (36 cm) long. Do not end the threads.
- [3] Repeat steps 1 and 2 to make a second ladder 16 in. (41 cm) long.
- [4] Add a comfortable length of thread (Basics) to the 14 mm rivoli bezel, and exit the first cylinder in a ladder. Pick up four 15°s, skip a cylinder in the ladder, and sew through the next cylinder in the same direction (figure 1).
- [5] Turn the rope over, pick up three 13° seed beads, and sew through the cylinder below the one your thread is

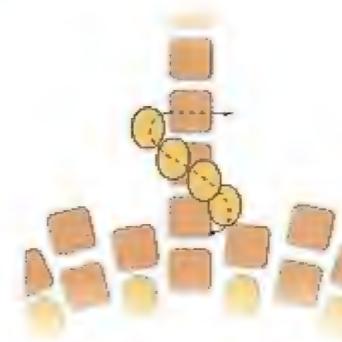


FIGURE 1

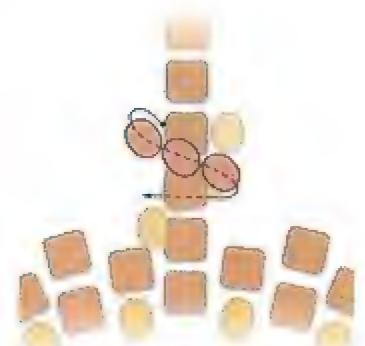


FIGURE 2

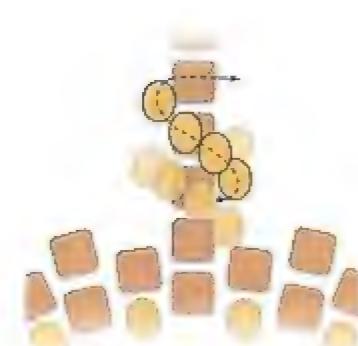
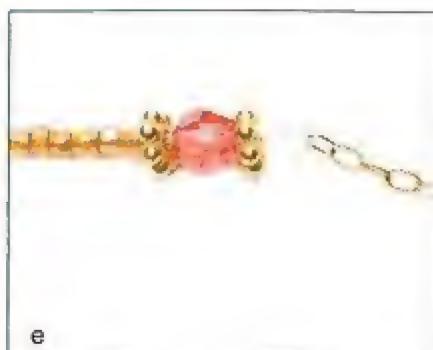


FIGURE 3



e



f

exiting in the same direction (figure 2). [6] Turn the rope over, pick up four 15s, skip a cylinder, and sew through the next cylinder in the same direction (figure 3).

[7] Repeat steps 5 and 6 until you reach the end of the ladder, ending and adding thread as needed. End the working thread from the embellishment, but leave the other two threads.

[8] Repeat steps 4–7 with the second ladder.

#### Dangles

[1] Cut two 1½-in. (3.8 cm) and two 1¼-in. (3.2 cm) pieces of chain.

[2] On one rope, sew through the wide end of a cone with both needles. On one strand, string a repeating pattern of 1–1½ in. (2.5–3.8 cm) of 13s, a 3 mm flat spacer, a 4 mm bicone crystal, and a 3 mm spacer for 9½ in. (24.1 cm).

[3] Sew back through the cone and into the rope, keeping the thread hidden. End the thread.

[4] On the second strand, string ½ in. (1.3 cm) of 13s, a 3 mm spacer, a 4 mm bicone, and a 3 mm spacer.

String a repeating pattern of 1–1½ in. (2.5–3.8 cm) of 13s, a 3 mm spacer, a 4 mm bicone, and a 3 mm spacer for 8 in. (20 cm).

Sew through the end link of a 1½-in. (3.2 cm) piece of chain, and sew back through all the beads and spacers in the strand (photo e).

[5] Repeat steps 2–4 with the second rope.

[6] On a head pin, string a 3–8 mm

crystal, and make the first half of a wrapped loop (Basics). Repeat with the other assorted crystals, varying the shapes and sizes used.

[7] To attach the dangles to the chains, attach the loop of a large dangle to the end link of a chain where it joins the strand, and complete the wraps. Skip the next link or two, attach a slightly smaller dangle to the next link, and complete the wraps. Continue attaching dangles down the chain, decreasing the size of the dangles toward the bottom, and skipping chain links as desired (photo f). Repeat with the remaining chains. ●

#### CROSSWEAVE TECHNIQUE / RIGHT-ANGLE WEAVE



**Repetition of circular shapes adds harmony to a necklace that's all about contrast**

designed by Elizabeth Weaver

Elizabeth Weaver's blue-and-brown Kai Nalu necklace was a finalist in the crystal category in the 2008 Bead Dreams competition.



Jessica Febrmann lives in West Bend, Wis., in the U.S. Contact Jessica via e-mail at [jessyemt@yahoo.com](mailto:jessyemt@yahoo.com), or visit her Web site, [sparklingc.com](http://sparklingc.com), to see more of her work.

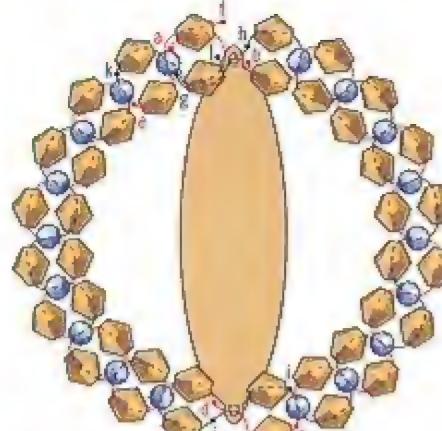


FIGURE 1



FIGURE 2

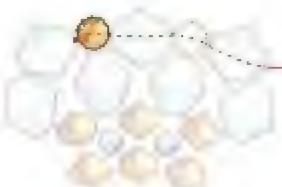


FIGURE 3



FIGURE 4

The vivid blues of ocean waves crashing into the Hawaiian shore inspired my *Kai Nalu* (ocean wave) necklace. The earthy texture and color of the wood components contrast with the brightness and sparkle of the crystals, adding balance to a striking juxtaposition.

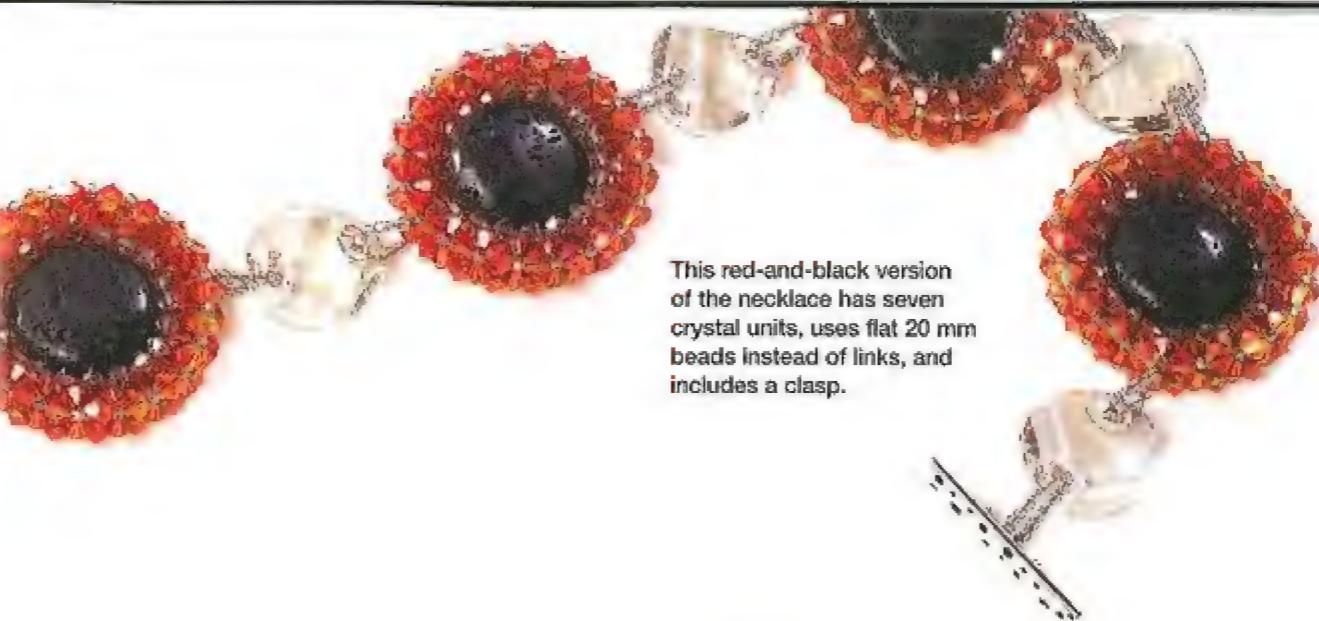
### stepbystep

[1] Attach a needle to each end of a 3-yd. (2.7 m) length of Fireline. Center a color C 3 mm bicone crystal, a color D 2 mm round crystal, and a 3 mm on the thread. Pick up one loop of a 20 mm link, and cross the other thread through it (figure 1, a–b and g–h).

[2] Using crossweave technique (Basics, p. 68), pick up a 3 mm with each needle and cross the threads through a D 2 mm nine times (b–c and h–i). Pick up a 3 mm with each needle, and cross the threads through the remaining loop of the link, making sure the beadwork isn't twisted (c–d and i–j).

[3] Continue in crossweave technique for eight stitches (d–e and j–k). Pick up a 3 mm with each needle, cross the threads through the first D 2 mm, and continue through the first 3 mm on each side (e–f and k–l).

[4] Working one side at a time, complete a round of right-angle weave (Basics) as follows: Pick up a color A 4 mm bicone crystal, a color B 4 mm bicone crystal, and an A 4 mm. Sew through the 3 mm your thread exited, and the first A 4 mm (figure 2). Continue working in right-angle weave, following the established color pattern, with B 4 mms parallel to the 3 mms. For the last stitch of the round, you will



This red-and-black version of the necklace has seven crystal units, uses flat 20 mm beads instead of links, and includes a clasp.



FIGURE 5

only pick up one B 4 mm and sew through the A 4 mm in the first stitch. Repeat on the opposite side of the ring with the other thread.

[5] Exit a B 4 mm on one edge of the ring. Pick up a color C 2 mm round crystal, and sew through the next B 4 mm (figure 3). Repeat around the ring, and exit a B 4 mm. Repeat on the opposite edge.

[6] With one needle, pick up an A 4 mm, and cross the other thread through it. Sew through the next B 4 mm on each edge (figure 4). Repeat around the ring.

[7] With one needle, exit the A 4 mm on the outer edge that is aligned with the loop of the link. Pick up 12 C 2 mms and one loop of an 18 mm CRYSTALLIZED™ - Swarovski sew-on twist, and sew through the A 4 mm again (figure 5). Retrace the thread path several times, and end the thread (Basics).

[8] Using the remaining thread, sew through the beadwork to exit the A 4 mm directly opposite the A 4 mm your thread exited in step 7. Repeat step 7 to add a loop and twist to the other end of the unit.

[9] Repeat steps 1–8 11 times, but in step 8, pick up the remaining hole of a twist on a previous unit instead of adding a new one. Repeat steps 1–8 once more for a 12th unit, but sew through the remaining holes of the twists on each end to join them. •

### materials

- necklace 29 in. (74 cm)
- 12 20 mm links
- 12 18 mm CRYSTALLIZED™ sew-on twists, to match or complement color C
- 720 4 mm bicone crystals, color A
- 480 4 mm bicone crystals, color B
- 480 3 mm bicone crystals, color C
- 768 2 mm round crystals, color C
- 240 2 mm round crystals, color D
- Fireline 6–8 lb. test.
- beading needles, #12 or #13



Why do the blues and browns of Elizabeth's necklace make such a striking combination? It's the result of contrasting the intense cool blues of the crystals with a warm neutral (brown). Using a neutral color keeps the contrast pleasing instead of jarring, and balances the tones of the necklace.

In my modified version of the necklace, I followed Elizabeth's example and used nature as a color guide — in this case, Hawaii's volcanos. Even with this different source of inspiration, the color rules that make her necklace so dazzling still work. I contrasted high-intensity warm colors — reds, oranges, and a hint of yellow — with the cool neutrals gray and black. — Lesley



**Elizabeth Weaver** is an award-winning beader and designer who loves to play with color and texture in her work. View more of her work at her Web site, [gbebos.com](http://gbebos.com), or her Etsy shop, [gbebos.etsy.com](http://gbebos.etsy.com). You can also check out her blog at [gbebos.vox.com](http://gbebos.vox.com).



# Tell a tale with color

Don't just make jewelry — author it! Color is the key to stitching or stringing a story.

by Victoria Finlay

In early 19th century England, admirers buying jewelry for their companions often selected gemstone beads according to the first letter of the gem's name. For instance, a necklace of fire-opal, opal, ruby, emerald, vermeil spacers,essonite, and rubellite meant that a man would remember his beloved F-O-R-E-V-E-R.

Today, beads continue to spell out the stories of their wearers.

#### A desert tale

Four years ago, I found myself in the small U.S. town of Globe, Ariz., where I met the owner of a rock and bead shop who was just one day from retirement. I had only gone into his shop for directions, but the boxes he was shifting — full of some of Arizona's prettiest bedrock — were so interesting that I stopped to talk, and he invited me to join his last bead-making class that evening.

I was his only pupil. "Guess everyone else thought I'd packed up early," he said.

He took out the rainbow of glass lampworking rods that would be his palette. And then he proceeded to give me a lesson in putting colors together in jewelry that I have never forgotten.

First, he said, think of a story you

To tell his story with beads, the shop owner could contrast the greens of his childhood fields with the colors of the Arizona desert that he grew to know so well — its coral color in the morning, its smoky quartz color in the daytime, and

**He took out the rainbow of glass lampworking rods that would be his palette. And then he proceeded to give me a lesson in putting colors together in jewelry that I have never forgotten.**

want to tell. For example, he had been a farmer's son looking forward to a life in the fields when one weekend he met a girl who introduced him to rock hounding. That day he realized he had two passions in life: the girl (now his wife) and rocks (how he would come to make his living). He never became a farmer.

the ruby pink it turns at sunset, when the light is at its most intense.

#### One story leads to another

As I spoke with the shop owner, I thought about the stories of struggle that I had come across during my stay in Arizona. Many of these stories came

This necklace-and-bracelet set from *Bead&Button*'s October 2002 issue illustrates the story of Victoria's trip.

Bits of coral represent the desert.

Strands of peridot recall the Apache hamlet of the same name.

Turquoise symbolizes the Arizona setting of the story.



You can download instructions for this project at [BeadAndButton.com/saleprojects](http://BeadAndButton.com/saleprojects).

Jewelry by Alice Korach

from the nearby Apache hamlet of Peridot — named after the small geological area in the San Carlos Apache Indian Reservation in which 90 percent of the world's supply of the lime-green stone is found, yet where there is massive unemployment.

I decided to tell the story of Peridot in a piece of jewelry. I planned to make a necklace of peridot mixed with threads of Apache silver and combined with a rich, soothing color like purple velvet. My intention was to convey hope for a positive future for the people of Peridot.

Two years later, I again remembered the shop owner's guidance when I set my wedding ring with tiny colored stones. On one side of the ring is a rainbow of seven stones that represents

favorite color. The answer usually involves a combination of colors: bright lemon against an ultramarine blue sky, or an orange splash against green leaves.

You may find your own color preferences to be intuitive, or guided by looking at an artist's color wheel. Complementary colors are those that appear on opposite sides of the color wheel. Subtler variations can sometimes involve combining a primary color (yellow, for example) with a tertiary color (an earthy red-orange).

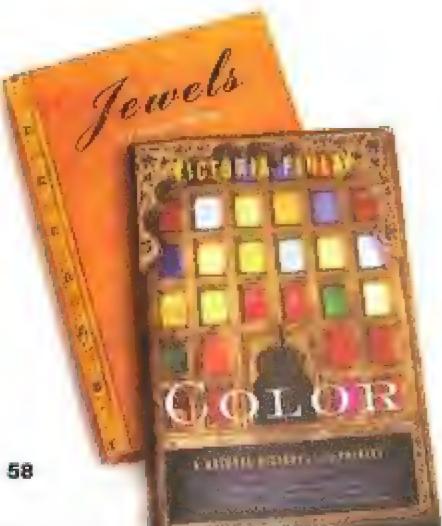
Sometimes, however, it is better to have confidence in your instincts. Here is a trick I learned from a painter, which can be easily applied to beading. Close your eyes, and pick up a random selection of beads. Hold the beads,

I am often asked about my favorite color. The answer usually involves a combination of colors: bright lemon against an ultramarine blue sky, or an orange splash against green leaves.

the spectrum of love my husband and I have for each other and my adventures researching my first book about colors. On the other side are three tiny pink sapphires that represent the necklace from Pakistan I wore on my first date with my husband.

#### What colors tell your story?

Having written two books on the subject, I am often asked about my



unseen, in your closed hand. Resist the urge to open your fingers, and really concentrate on the beads.

Which feel the strongest? Separate them from the others. When you're ready, open your eyes and see what you have chosen. Do you like the colors of your choices? Can you create something with them that will match your mood?

#### What stories do colors tell?

According to some ancient theories, colors are endowed with meaning. In many cultures, for example, red is about death, life, and passion — an amazing and visceral combination. In Comanche, the word "ekapi" is used



#### CROSSWEAVE TECHNIQUE

# Looking through lattice

Beadwork reveals the color of an inner bead

designed by Chris Prussing



Mix and match outer and inner bead colors for vibrant contrasts, energized combinations, or subtle visual effects.



**Victoria Finlay** is the author of *Color: A Natural History of the Palette* and *Jewels: A Secret History*, both published by Ballantine Books. She lives in England and can be contacted in care of Bead&Button.

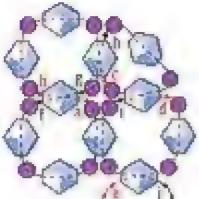


FIGURE 1

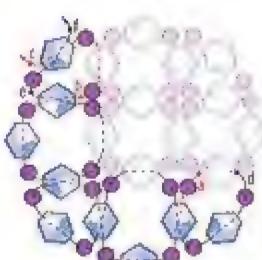


FIGURE 2



### materials

- beaded bead  $\frac{1}{2}$  in. (2.2 cm)
- 14 mm round acrylic bead ([usbeadery.com](http://usbeadery.com), 804-929-1012)
- 48 4 mm bicone crystals or Czech fire-polished beads
- 96 15° seed beads
- Fireline 6 lb. test, crystal
- beading needles, #12
- pens, red and black
- straight pin or T-pin

You can make a beaded bead in a variety of ways. This version stitches an open design around a large acrylic bead. Play with color contrasts between the crystals and the inner bead.

### step by step

#### Section 1

[1] Thread a needle on each end of a 1-yd. (.9 m) length of Fireline, and use a pen to color one end of the thread black and the other end red (hereafter referred to as the red and black thread).

[2] Center a 15° seed bead, a 4 mm bicone crystal, a 15°, a 4 mm, a 15°, a 4 mm, a 15°, and a 4 mm, and cross the threads through the last 4 mm to form a ring (figure 1, a–b and f–g). Position the red thread to the left side of the ring and the black thread to the right.

[3] With each thread, pick up a 15°. With the red thread, pick up a 4 mm, a 15°, a 4 mm, a 15°, and a 4 mm. Cross the black thread through the last 4 mm picked up in this step (b–c and g–h).

[4] With each thread, pick up a 15°. With the black thread, pick up a 4 mm, a 15°, and a 4 mm. Cross the red thread through the last 4 mm picked up in this step to form a triangle (c–d and h–i).

[5] With each thread, pick up a 15°. With the red thread, pick up a 4 mm, a 15°, and a 4 mm (d–e). With the black thread, sew through the next 4 mm in the first ring, pick up a 15°, and cross through the last 4 mm picked up in this step (f–j).

[6] Repeat steps 4 and 5 twice (figure 2, a–b and d–e).

[7] With each thread, pick up a 15°. With the black thread, pick up a 4 mm. With the red thread, sew through the first 4 mm picked up in step 3, pick up a 15°, and cross through the 4 mm picked up in this step (b–c and e–f). Snug up the beads to form a shallow curved bowl (photo a).

#### Section 2

[1] With each thread, pick up a 15°. With the red thread, pick up a 4 mm, a 15°, a 4 mm, a 15°, and a 4 mm. Cross the black thread through the last 4 mm picked up in this step (figure 3, a–b and g–h).

[2] With each thread, pick up a 15°. With the black thread, pick up a 4 mm, a 15°, and a 4 mm. With the red thread, sew through the next edge 4 mm, pick up a 15°, and cross through the last 4 mm picked up in this step (b–c and h–i). You will begin to form a band that will circle the midsection of the bead.

[3] With each thread, pick up a 15°. With the red thread, pick up a 4 mm, a 15°, and a 4 mm. With the black thread, sew through the next edge 4 mm, pick up a 15°, and cross through the last 4 mm picked up in this step (c–d and i–j).

[4] Repeat steps 2 and 3 twice (d–e and j–k). Snug up the beads as you close the beadwork around the 14 mm bead.

[5] With each thread, pick up a 15°. With the red thread, sew through the next edge bead (e–f). With the black thread, sew through the first 4 mm picked up in step 1, pick up a 15°, and sew through the edge bead (k–l). Tie a concealed knot (Basics, p. 68) in the edge 4 mm. Weave the tails through the beadwork before trimming. •

[4] Insert a 14 mm bead into the beadwork. Position the bead hole beneath the cap, and slide a straight pin through the center of the cap ring, the hole, and the center square of the bottom section (photo e). This will prevent the bead from shifting as you complete the beadwork.

[5] Repeat steps 2 and 3 twice (d–e and j–k). Snug up the beads as you close the beadwork around the 14 mm bead.

[6] With each thread, pick up a 15°. With the red thread, sew through the next edge bead (e–f). With the black thread, sew through the first 4 mm picked up in step 1, pick up a 15°, and sew through the edge bead (k–l). Tie a concealed knot (Basics, p. 68) in the edge 4 mm. Weave the tails through the beadwork before trimming. •

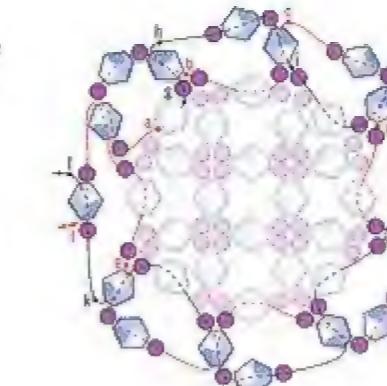
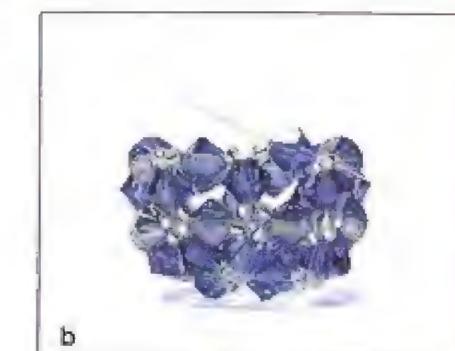


FIGURE 3



b

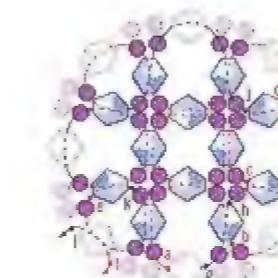
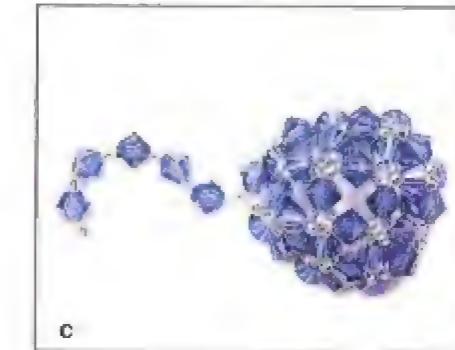


FIGURE 4



c



d



*Chris Prussing specializes in designing and teaching two-needle projects. To see more of her work, visit [bead-patterns.com](http://bead-patterns.com). Contact her at [beadgal@alaska.com](mailto:beadgal@alaska.com).*



e

If you like crossweave technique projects, search [BeadAndButton.com/projects](http://BeadAndButton.com/projects) for other pieces by Chris Prussing.

## CROSSWEAVE TECHNIQUE



# Nice ring to it

Crossweave technique and a variety of crystal shapes create a ring that demands attention

designed by **Lilian Chen**

**materials**

ring 2 in. (5 cm) diameter

- 7 11 x 5.5 – 15 x 8 mm crystal briolettes or drops, in each of 3 colors: A, B, C
- 7 10 mm heart crystals
- ring finding, filigree or bezel cup
- Supplemax monofilament cord, or flexible beading wire, .010
- E6000 adhesive (optional)
- rubbing alcohol (optional)
- wire cutters

**stepbystep**

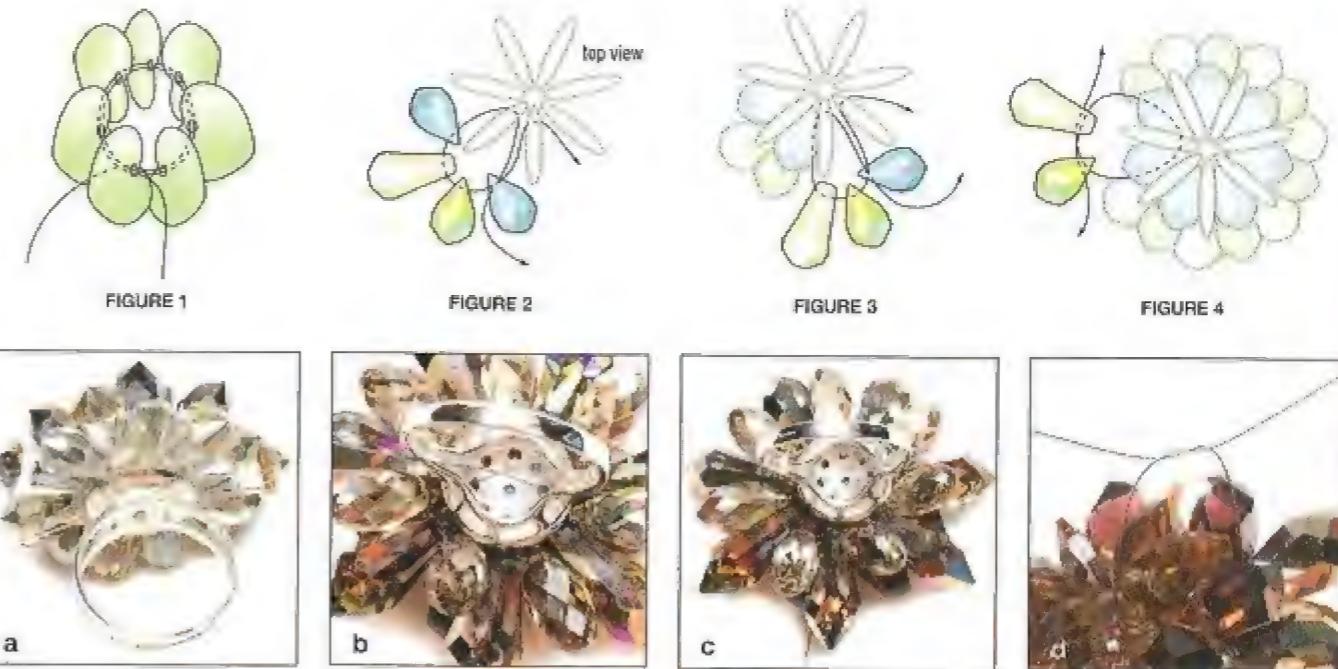
**Centerpiece**

[1] On 1 yd. (.9 m) of monofilament cord or beading wire, center seven 10 mm hearts. With one end, go through all the hearts again. Go through the first heart once more so both ends are exiting the same heart (figure 1). Snug up the hearts.

Few crystal accessories go unnoticed — the sheer sparkle and play of light catches the eye. Whether you choose warm or cool tones, this ring is perfect for any season.

- [2] With the cord exiting the right side of the heart, pick up a color A briolette. With the other cord, pick up an A, a color B briolette, and a color C briolette, cross the cord through the first A picked up in this step, and continue through the next heart in the ring (figure 2). Snug up the briolettes beneath the hearts.
- [3] With the cord on the right, pick up

Neutrals in warm or cool tones create rings that add sparkle to any outfit.



an A. With the cord on the left, pick up a B and a C, cross through the new A, and continue through the next heart in the ring (figure 3). Snug up the briolettes beneath the hearts.

[4] Repeat step 3 four times. Cross through the A from the first stitch with the right cord, so both cords are exiting As. With one end, pick up a B and a C, and cross the other end through them (figure 4).

### Finishing

There are many different types of ring (or brooch) findings available, including cup and filigree findings. Use the best quality finding you can afford, and attach the centerpiece with the technique appropriate to your finding.

### Cup finding

[1] Weave the ends into the beadwork, and end the cords (Basics, p. 68).

[2] Wipe the ring finding with rubbing alcohol and let dry. Put a dab of E6000 adhesive on the top of the finding, and center the beadwork on it (photo a). Let it dry overnight.

### Filigree finding

[1] Feed each cord end through a hole in the filigree finding, and pull the centerpiece tight to the ring (photo b).

[2] Cross the ends over the back of the finding, and feed each end through another hole in the finding (photo c).

[3] Weave each end through the beadwork, tying the ends together in an overhand knot (Basics), keeping the cord hidden between beads, and pulling the centerpiece tight to the finding (photo d).

[4] Repeat steps 1–3 until the centerpiece is secure. End the cords. If desired, apply E6000 adhesive around the edges of the finding, and let it dry overnight. •

**EDITOR'S NOTE:**  
Take care to pull the cord straight through the holes of the crystals. Pulling against the side of the hole will shave off part of the monofilament, and weaken the cord in that spot. — Anna



*Lilian Chen has a passion for creating and teaching jewelry design. Check out more of Lilian's designs at [goldgatsby.etsy.com](http://goldgatsby.etsy.com), or e-mail her at [lilian88crystals@yahoo.com](mailto:lilian88crystals@yahoo.com).*

For the specific colors and shapes used in these rings, see the online materials list at [BeadAndButton.com/resources](http://BeadAndButton.com/resources).

### DESIGNER'S NOTES:

- There are many ways to change the shape and size of this ring. To make a smaller ring, I started with five hearts in the center circle.
- Experimenting with different sizes and shapes of briolettes resulted in an interesting version of the ring top.



# Princess ring

Weave together 12 bicone crystals, one cube, and a few seed beads for royal appeal

designed by  
May Brisebois



Monochromatic color schemes can sometimes mask a great design, but these comfortable rings add just the right amount of sparkle. Make one in a different color for each day of the week.

## stepbystep

[1] On 1 yd. (.9 m) of monofilament cord or beading wire, center a 4 mm bicone crystal, an 11° seed bead, a 4 mm, an 11°, and a 4 mm. String a 10 mm

cube crystal over both ends (figure 1). [2] On one end, string a 4 mm, three 11°s, three 4 mms, and three 11°s. Go through the opposite 4 mm from where your cord is exiting, and continue through the cube crystal (figure 2).

[3] On the same end, string four 11°s, and go through the center 4 mm added in step 2. String four 11°s, and go through the cube (figure 3).

[4] Repeat steps 2 and 3 with the other end, then go through the next 4 mm (figure 4).

[5] On each end, string an 11°. On one end, string a 4 mm, and cross the other end through it (figure 5).

[6] On one end, string four 11°s. On the other end, string three 11°s, and

A ring is a great way to highlight crystal cubes. For variety, try other crystal shapes, such as 10 mm rounds and bicones (p. 65).

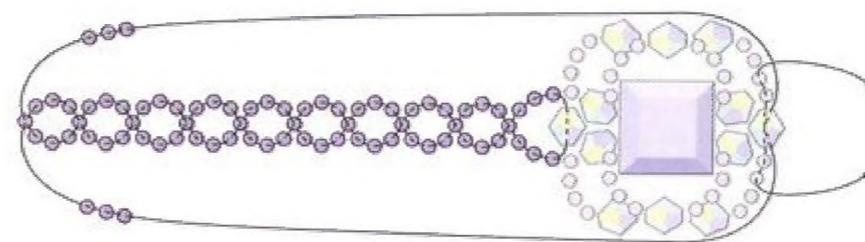
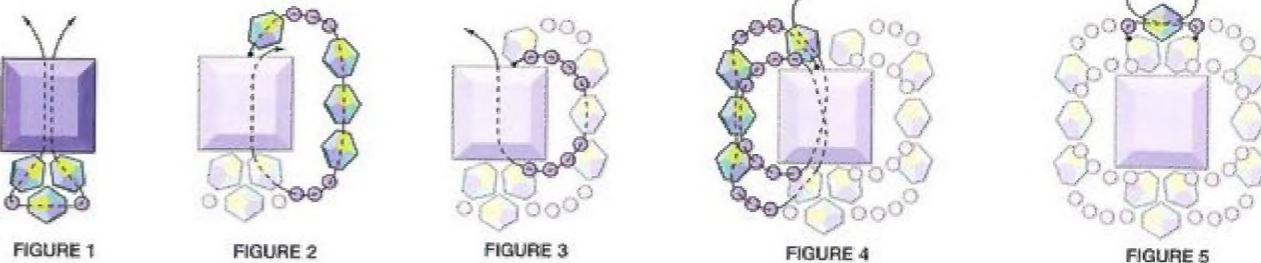


FIGURE 6

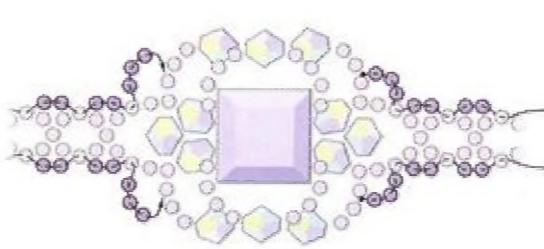


FIGURE 7

cross through the fourth 11° on the other cord. Repeat nine times, or to the desired band length. On each end, pick up three 11°s, and cross the ends through the opposite 4 mm crystal. With each end, go through the next two 11°s (figure 6).

[7] On one end, string three 11°s, and go through the center 11° in the next set of beads in the band. String two 11°s, and go through the next center 11°. Repeat eight times, then string three 11°s to complete the last stitch, which mirrors the first. Repeat with the other end (figure 7).

[8] Weave the ends into the beadwork, and end the cords (Basics, p. 68). •

**materials**

one ring size 7

- 10 mm cube crystal
- 12 4 mm bicone crystals
- 1 g 11° seed beads
- monofilament cord or flexible beading wire, .010



**EDITOR'S NOTE:** To make a pretty pendant, work steps 1–5, then cross the strands through 11 11°s. Weave the ends into the beadwork, and end them. For a pair of earrings, make two and attach earring findings. —Anna



May Brisebois is a frequent contributor to Bead&Button. Contact May at (678) 455-7858, e-mail her at beadiful@bellsouth.net, or visit her Web site, beadifulgifts.com. May offers kits for this ring and other projects.

# Fleurs de Cristal

For a touch of glamour,  
use an easy weave to create  
little flower earrings

designed by Katia Trebeau



Use crystal briolettes  
in one color or two for  
sparkling studs.



Simple rounds of tiny briolettes come together for petite blossoms with timeless appeal. These earrings work up so quickly, you'll soon have a garden of them.

## step by step

[1] On 12 in. (30 cm) of illusion cord or beading wire, pick up three briolettes, leaving a 4-in. (10 cm) tail. Go through the first briolette again, forming a tight ring (photo a).

[2] Pick up three briolettes, and go through the first briolette again, pulling the new ring tight against the first ring (photo b). Repeat twice, for a total of four rings.

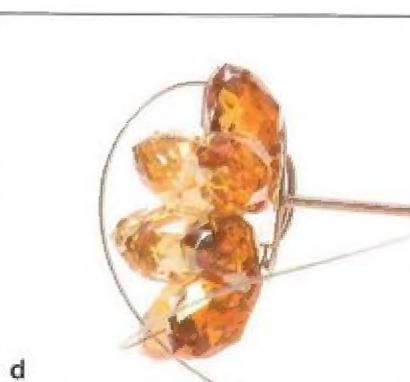
[3] Arrange the briolettes so that the four briolettes with the cords crossed through them are in the center, and the remaining eight briolettes fan out around them. Snug up the beads as much as possible (photo c). Tie the working cord and tail together with a square knot (Basics, p. 68).

[4] Go down through one hole of an earring post, and up through the other hole. Pull the cord over the top of the flower (photo d). Tie the working cord and tail together with a square knot, pulling the cord down so it is nestled invisibly between the briolettes.

[5] Repeat step 4, but tie a knot with the working cord and tail before crossing over the beads, pulling both ends tight to hide under the beads.

[6] Repeat steps 4–5 until the earring is secure, taking care to pull the cord down under the briolettes, so it remains invisible. Finish with a surgeon's knot (Basics), and trim the ends under the beads.

[7] Repeat steps 1–6 to make a second earring. •



**EDITOR'S NOTES:**  
 • Katia glued her earrings to the post for extra security, but I didn't find it necessary to glue mine.  
 • If you can't get your briolettes as snug as you'd like them to be for your earring, sew through the outer ring of eight briolettes with your working thread and tie another knot before you start attaching the beads to the findings.  
 – Lesley



## materials

- pair of earrings
- 24 7 x 4 mm crystal briolettes
- pair of 10 mm padded post earring findings with holes ([jewelrysupply.com](http://jewelrysupply.com))
- Supplemax illusion cord, .010, or flexible beading wire, .010

**THREAD AND KNOTS****Adding thread**

To add a thread, sew into the beadwork several rows prior to the point where the last bead was added. Sew through the beadwork, following the thread path of the stitch. Tie a few half-hitch knots (see Half-hitch knot) between beads, and exit where the last stitch ended.

**Conditioning thread**

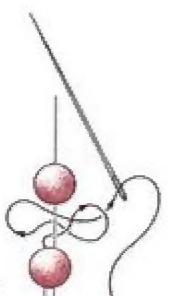
Use either beeswax or microcrystalline wax (not candle wax or paraffin) or Thread Heaven to condition nylon thread. Wax smooths the nylon fibers and adds tackiness that will stiffen your beadwork slightly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Stretch the thread, then pull it through the conditioner.

**Ending thread**

To end a thread, sew back into the beadwork, following the existing thread path and tying two or three half-hitch knots (see Half-hitch knot) between beads as you go. Change directions as you sew so the thread crosses itself. Sew through a few beads after the last knot, and trim the thread.

**Half-hitch knot**

Pass the needle under the thread between two beads. A loop will form as you pull the thread through. Cross back over the thread between the beads, sew through the loop, and pull gently to draw the knot into the beadwork.

**Overhand knot**

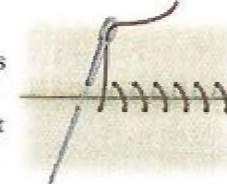
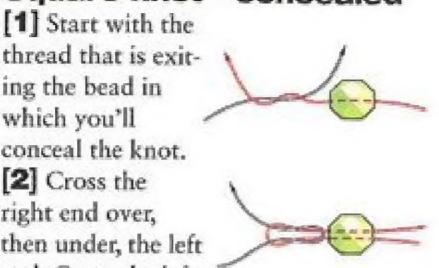
Make a loop with the thread. Pull the tail through the loop, and tighten.

**Square knot**

- [1] Cross the left-hand end of the thread over the right, and bring it under and back up.
- [2] Cross the end that is now on the right over the left, go through the loop, and pull both ends to tighten.

**Whip stitch**

- To join two layers of fabric with a finished edge, exit one layer. Cross over the edge diagonally, and stitch through both layers in the same direction about  $\frac{1}{16}$  in. (2 mm) away from where your thread exited. Repeat.

**STITCHES****Square knot - concealed**

- [1] Start with the thread that is exiting the bead in which you'll conceal the knot.
- [2] Cross the right end over, then under, the left end. Cross the left end over, then under the right end.



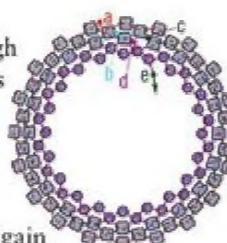
- [3] Pass the right end back through the bead. Pull the knot inside the bead. Tighten.

**Bezel**

- [1] Pick up enough 11° cylinder beads to fit around the circumference of a rivoli or stone, and sew through the first cylinder again to form a ring (a-b). [2] Pick up a cylinder, skip the next cylinder in the ring, and sew through the following cylinder (b-c). Continue working in tubular peyote stitch (see Peyote stitch) to complete the round, and step up through the first cylinder added (c-d).

- [3] Work the next two rounds in tubular peyote using 15° seed beads (d-e). Keep the tension tight to decrease the size of the ring.

- [4] Position the rivoli or stone in the bezel cup. Using the tail thread, work one round of tubular peyote along the other edge using cylinder beads, and two rounds using 15°s.

**Stop bead**

Use a stop bead to secure beads temporarily when

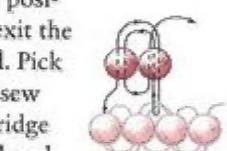
you begin stitching. Choose a bead that is distinctly different from the beads in your project. String the stop bead, and sew through it again in the same direction. If desired, sew through it one more time for added security.

**Surgeon's knot**

- [1] Cross the left-hand end of the thread over the right twice. Pull to tighten.
- [2] Cross the end that is now on the right over the left, go through the loop, and tighten.

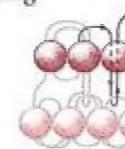
**Brick stitch**

Brick stitch naturally decreases at the start and end of each row. If you want each row to have the same number of beads, you'll need to work an increase at either the start or the end of the row. [1] Begin with a ladder of beads (see Ladder stitch), and position the thread to exit the top of the last bead. Pick up two beads, and sew under the thread bridge between the second and



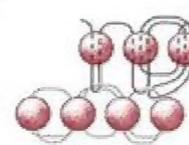
third beads in the previous row from back to front. Sew up through the second bead added, down through the first, and back up through the second bead.

- [2] For the row's remaining stitches, pick up one bead per stitch. Sew under the next thread bridge in the previous row from back to front, and sew back up through the new bead. The last stitch in the row will be positioned above the last two beads in the row below, creating a decrease.



- To increase at the beginning of a row, work as explained above, but start by sewing under the thread bridge between the first and second beads in the previous row.

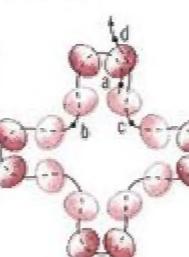
To increase at the end of the row, add a second stitch to the final thread bridge in the previous row.

**Crossweave technique**

Crossweave is a beading technique in which you string beads on both ends of a length of thread or cord and then cross the ends through another bead.

**Herringbone stitch****Tubular**

- [1] Stitch a ladder (see Ladder stitch) with an even number of beads, and form it into a ring. Your thread should exit the top of a bead.



- [2] Pick up two beads, and sew through the next bead in the ladder (a-b). Sew up through the third bead in the ladder, pick up two beads, and sew down through the fourth bead (b-c). Repeat across the ladder.

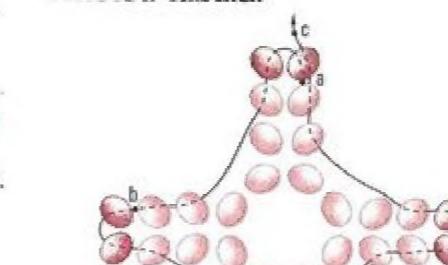
- [3] To make a turn, sew down through the end bead in the previous row and back through the last bead of the pair you just added (a-b). Pick up two beads, sew down



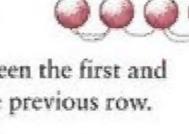
- through the next bead in the previous row,

and sew up through the following bead (b-c). Continue adding pairs of beads across the row. You may choose to hide the edge thread by picking up an accent

to form a tube, and step up at the end of each round until your rope is the desired length.

**Twisted tubular**

- [1] Work a ladder and two rounds of tubular herringbone.



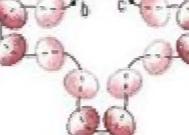
- [2] To create a twist in the tube, pick up two beads, sew down through one bead in the next stack, then up through two beads in the following stack (a-b). Repeat around, adding two beads per stitch. Step up to the next round through three beads (b-c). Snug up the beads. The twist will begin to appear after the sixth round. Continue until your rope is the desired length.

**Flat**

- [1] Stitch a ladder (see Ladder stitch) with an even number of beads. Turn the ladder, if necessary, so your thread exits the end bead pointing up.



- [2] Pick up two beads, and sew down through the next bead in the ladder (a-b). Sew up through the third bead in the ladder, pick up two beads, and sew down through the fourth bead (b-c). The beads added in this row are higher than the previous rows and are referred to as "up-beads."



- [3] For each stitch in subsequent rows, pick up a bead, and sew through the next up-bead in the previous row (d-e). To count peyote stitch rows, count the total number of beads along both straight edges.

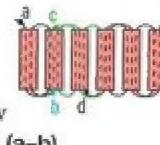


- Odd-count peyote is the same as even-count peyote, except for the turn on odd-numbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through. Work the traditional odd-row turn as follows:

or smaller bead before you sew back through the last bead of the pair you just added.

**Ladder stitch**

- [1] Pick up two beads, sew through the first bead again, and then sew through the second bead (a-b).



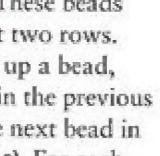
- [2] To add subsequent beads, pick up one bead, sew through the previous bead, and sew through the new bead (b-c). Continue for the desired length.

This technique produces uneven tension along the ladder of beads because of the alternating pattern of a single thread bridge on one edge between two beads and a double thread bridge on the opposite edge between the same two beads. To correct the uneven tension, zigzag back through the beads in the opposite direction.

**Peyote stitch  
Flat even-count**

- [1] Pick up an even number of beads (a-b). These beads will shift to form the first two rows.

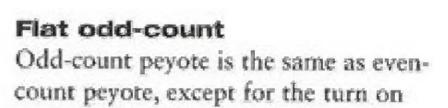
- [2] To begin row 3, pick up a bead, skip the last bead strung in the previous step, and sew through the next bead in the opposite direction (b-c). For each



- stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead, exiting the first bead strung (c-d). The beads added in this row are higher than the previous rows and are referred to as "up-beads."

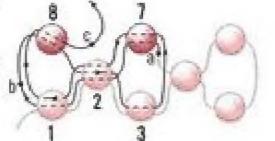


- [3] For each stitch in subsequent rows, pick up a bead, and sew through the next up-bead in the previous row (d-e). To count peyote stitch rows, count the total number of beads along both straight edges.



- Odd-count peyote is the same as even-count peyote, except for the turn on odd-numbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through. Work the traditional odd-row turn as follows:

**[1]** Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last two beads.



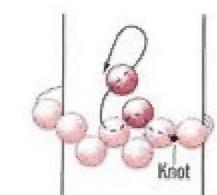
**[2]** Work a figure 8 turn at the end of row 3; Pick up the next-to-last bead (#7), and sew through #2, then #1 (a-b). Pick up the last bead of the row (#8), and sew through #2, #3, #7, #2, #1, and #8 (b-c).

**[3]** You can work this turn at the end of each odd-numbered row, but this edge will be stiffer than the other. Instead, in subsequent odd-numbered rows, pick up the last bead of the row, then sew under the thread bridge immediately below. Sew back through the last bead added to begin the next row.

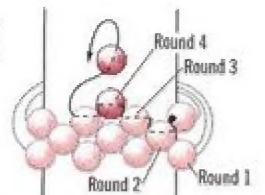
#### Tubular

Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, you work in rounds.

**[1]** Start with an even number of beads tied into a ring.



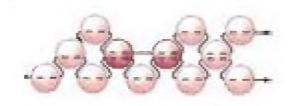
**[2]** Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat until you're back at the start.



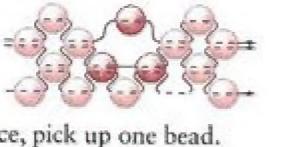
**[3]** You need to step up to be in position for the next round. Sew through the first bead added in round 3 (a-b). Pick up a bead, and sew through the second bead in round 3 (b-c). Repeat to achieve the desired length.

#### Decreasing

**[1]** At the point of decrease, sew through two beads in the previous row.

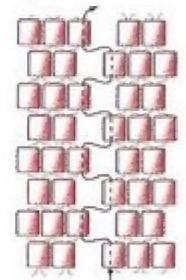


**[2]** In the next row, when you reach the two-bead space, pick up one bead.



#### Zipping up or joining

To join two sections of a flat peyote piece invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.



#### Right-angle weave

##### Flat

**[1]** To start the first row of right-angle weave, pick up four beads, and tie them into a ring. Sew through the first three beads again.

**[2]** Pick up three beads. Sew through the last bead of the previous ring (a-b), and continue through the first two beads picked up in this stitch (b-c).

**[3]** Continue adding three beads per stitch until the first row is the desired length. You are sewing rings in a figure 8 pattern, alternating direction with each stitch.

##### Tubular

**[1]** Work a flat strip of right-angle weave that is one stitch fewer than needed for the desired circumference of the tube.

**[2]** Connect the last stitch to the first stitch as follows: Exit the end bead of the last stitch, pick up a bead, sew through the first bead of the first stitch, and pick up a bead. Complete the connecting stitch by retracing the thread path. Exit as shown.

**[3]** Pull the working yarn gently to tighten the slip knot around the hook.



**[3]** In subsequent rounds, you'll add three beads in the first stitch, two beads in the next stitches, and only one bead in the final stitch.

#### Square stitch



**[1]** String the required number of beads for the first row. Then pick up the first bead of the second row. Sew through the last bead of the first row and the first bead of the second row again. The new bead sits on top of the bead in the previous row, and the holes are parallel.



**[2]** Pick up the second bead of row 2, and sew through the next bead in row 1 and the new bead in row 2. Repeat this step for the entire row.

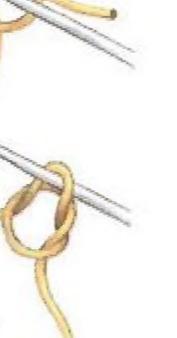
#### CROCHET

##### Slip knot

**[1]** Cross the end of the yarn under the main length of yarn from the ball to make a loop. Place the yarn coming from the ball above the loop. Insert your hook as shown.



**[2]** Hold onto the loose yarn tail with your pinkie or index finger to keep it from slipping. Hook the working yarn (from the ball) with the hook and pull it through the loop from back to front.



**[3]** Pull the working yarn gently to tighten the slip knot around the hook.

The slip knot secures the yarn to the hook and is not counted as a stitch.

#### Chain stitch

**[1]** Make a slip knot (see Slip knot).

**[2]**

Yarn over the hook, and draw through the loop.

Repeat for the desired

number of chain

stitches.



Tug on the wires to check that the crimp is secure.

#### Loops, wrapped

**[1]** Using chainnose pliers, make a right-angle bend approximately  $1\frac{1}{4}$  in. (3.2 cm) from the end of the wire.

**[2]** Position the jaws of the roundnose pliers in the bend.

**[3]** Curve the short end of the wire over the top jaw of the roundnose pliers.

**[4]** Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.

**[5]** To complete the wraps, grasp the top of the loop with chainnose pliers. **[6]** Wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers.



#### Loops and jump rings: opening and closing

**[1]** Hold a loop or a jump ring with two pairs of pliers.

**[2]** To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you.

Reverse the steps to close the open loop or jump ring. •

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